PINK FLOYD

A LIFE IN PICTURES

THE ARCHIVE COLLECTION

FROM THE MAKERS OF **UNCUT**

VISIT…

ADAM RITCHIE/REDFERNS

Set the controls...

As much as they were about unbelievable music, Pink Floyd were about incredible images. When the band played their first official gig at All Saints Hall in London in 1966, they did so accompanied by a phenomenon as new as their own ever-extending R&B: a light show.

With that event begins the relationship between sound and vision you'll see unfold before you in the 100 pages of this lavish new magazine. Accompanied by eyewitness recollection – Floyd's Nick Mason is a key player here – *Pink Floyd: A Life In Pictures* follows the band on their unlikely journey from paisley-shirted improvisers to feuding multimillionaires, each with their own take on the band's legacy.

In between, they've been pop stars, film composers, and commissioners of large inflatable objects – the band's relationship with strong images has always been key to the Floyd experience. When their songwriter/frontman Syd Barrett was unable to continue with the group in 1968 it required them to think urgently about a creative emergency in their music. But for all the larks depicted here, it would be wrong to think that this was a group ever completely at ease in the spotlight.

At the start of their career, audience and band were bathed in a democratic, unifying light. As it went on, and the concepts in their records became even more important, the band did everything they could to distract attention from the grandad shirts and cords that comprised the band's most outlandish stagewear. What begins in 1970 with an inflatable octopus is the start of a retreat into spectacle. The band no longer appear on the record covers – instead, they are replaced by the strong visual signature of their longtime collaborators, Hipgnosis.

On stage, meanwhile, the band pushed restlessly onwards, making an (occasionally uncomfortable) home for themselves at the cutting edge of rock performance: with brass bands, special screens, films, taped elements, inflatables, and eventually a 340-piece wall which represents the band's increasing alienation from its audience.

No band can completely supress its personalities behind stage business, though, and that's also a story you can see told here, from the departure of Roger Waters and the return of the reformed group in 1987, through the rapprochement of their appearance at Live 8 and their current rather more frosty state of relations. The story, as experience has shown us, surely isn't completely over yet... Enjoy the magazine.

John Robinson, Editor

↗ Pink Floyd in 1967: (l–r) Roger Waters, Nick Mason, Syd Barrett and Rick Wright

ON THE COVER: ALAMY STOCK PHOTO; THIS PAGE: KEYSTONE FEATURES/GETTY IMAGES

↗ The Floyd in London, March 4, 1967

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Pink Floyd’s ’70s lineup play one last time, at Live 8 in 2005

Text by John Robinson

↗ Backstage at Live 8, July 2, 2005

↘ Japan and the journey… Pink Floyd (l-r Roger Waters, Nick Mason, David Gilmour, Rick Wright) in Kanagawa, August 6, 1971

CYRUS ANDREWS/MICHAEL OCHS ARCHIVES/GETTY IMAGES; BRIAN ARIS/LIVE 8 VIA GETTY IMAGES; KOH HASEBE/SHINKO MUSIC/GETTY IMAGES

1966

SCENES at UFO (pronounced "you-pho"). It was here in late 1966 and early 1967, at a nightclub below street level on the Tottenham Court Road, that Pink Floyd's sound and presentation came together and the band and the psychedelic era became synonymous.

"Light shows started with the Pink Floyd," UFO founder John "Hoppy" Hopkins told us in 2008, of the club's origins. "The thing about UFO was, fortuitously, we managed to put together the band and the light show. And it seemed to go down very well. And that particular mix did so well, we decided to go to the West End and open a club."

ANDREW WHITTUCK/REDFERNS

↗ **Fuchsia shock: Floyd walk towards the light at UFO club, 1966**

1966

FROM the start, Pink Floyd were constantly evolving. The band played variously as The Architectural Abdabs (a reference to Nick Mason and Roger Waters' course of study), and The Tea Set, a lineup which included Waters' childhood friends Roger "Syd" Barrett, along with keyboard player Rick Wright.

Guitarist Rado "Bob" Klose and vocalist Chris Dean would not make it to the official start of Pink Floyd – a gig at the All Saints Hall in Notting Hill on September 30, 1966.

GRAHAM KEEN/PICTORIAL PRESS LTD/ ALAMY STOCK PHOTO

↖ Riot of colour: the first show as Pink Floyd, bathed in the lights and projections that would become an essential part of their show

1967

PA IMAGES/ALAMY STOCK PHOTO; ARTHUR SIDEY/ DAILY MIRROR/MIRRORPIX VIA GETTY IMAGES

FEBRUARY 1, 1967. The Pink Floyd celebrate signing a record deal with some traditional showbiz moves, outside the offices of EMI records in London's Manchester Square. The band's recording relationship with the label will far outlast the one with Syd Barrett – the writer of all the band's material to this point.

Their debut single "See Emily Play", recorded in January at Sound Techniques studios with longtime UFO associate Joe Boyd, will be released the following month.

↑ **Giant leap: (l–r) Waters, Mason, Barrett and Wright take flight with EMI**

1967

DAILY MAIL/SHUTTERSTOCK; GAB ARCHIVE/REDFERNS

↗ **Palace people: hip young things freak out at Ally Pally, April 29, 1967**

APRIL 29, 1967: The 14 Hour Technicolour Dream, a "Free Speech benefit" event in aid of underground newspaper the *International Times*. Tickets (available from "hip sources") are £1 for an event held in the Great Hall at Alexandra Palace in North London. Many bands play, many more billed acts fail to. Flour bombs are thrown. Yoko Ono performs her interactive "Cut Piece", but does not meet John Lennon, who is also in the audience.

"The idea was to raise money," said organiser John "Hoppy" Hopkins. "It wasn't that successful – but as a cultural event, it was probably as important as the 1965 Albert Hall poetry reading. One of those pivotal moments." ➳

1967

➳ Pink Floyd are the notional headliners, playing as the dawn light of the following day is coming through the windows. A magical moment following an unmagical journey from gigs in the Netherlands.

"There was a big pipe organ inside there," Hoppy told us. "The owners of the place were in the act of repairing the organ, and there was scaffolding in front of it. Well, put a bunch of people that are out of their heads and a lot of scaffolding together, and you get a scaffolding with a lot of people on it.

"I had to stop the music – which was quite difficult to do – and persuade them to come down. People had climbed up to the Victorian ironwork in the roof. I think you'd have had to be on a trip to do something as silly as that."

↗ **Garden party: the tribes gather before the show in the Alexandra Palace grounds**

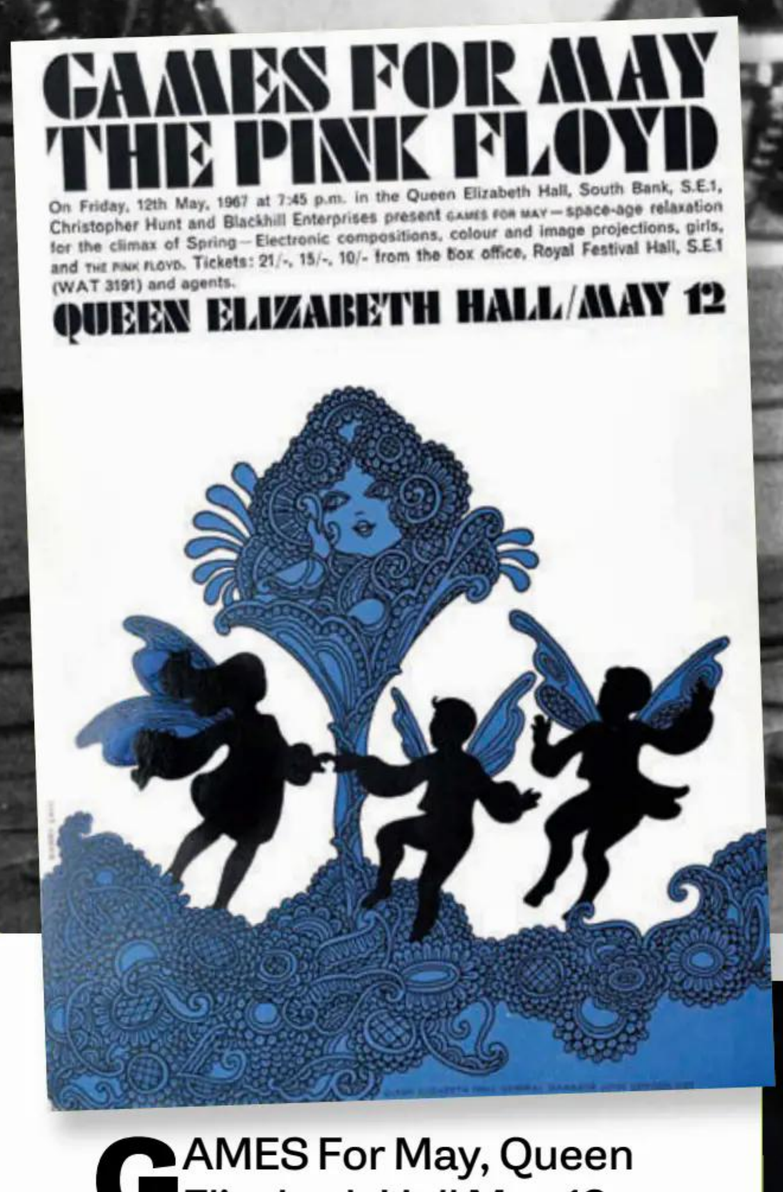
↗ **Dawn chorus with Hoppy: the event goes on through the night, with Floyd not appearing until daybreak, April 30**

JOHN DOWNING/EXPRESS/HULTON ARCHIVE/GETTY IMAGES; KEYSTONE PRESS / ALAMY STOCK PHOTO

PICTORIAL PRESS LTD / ALAMY STOCK PHOTO

1967

↘ **Getting all their ducks lined up: rehearsals at the Queen Elizabeth Hall**

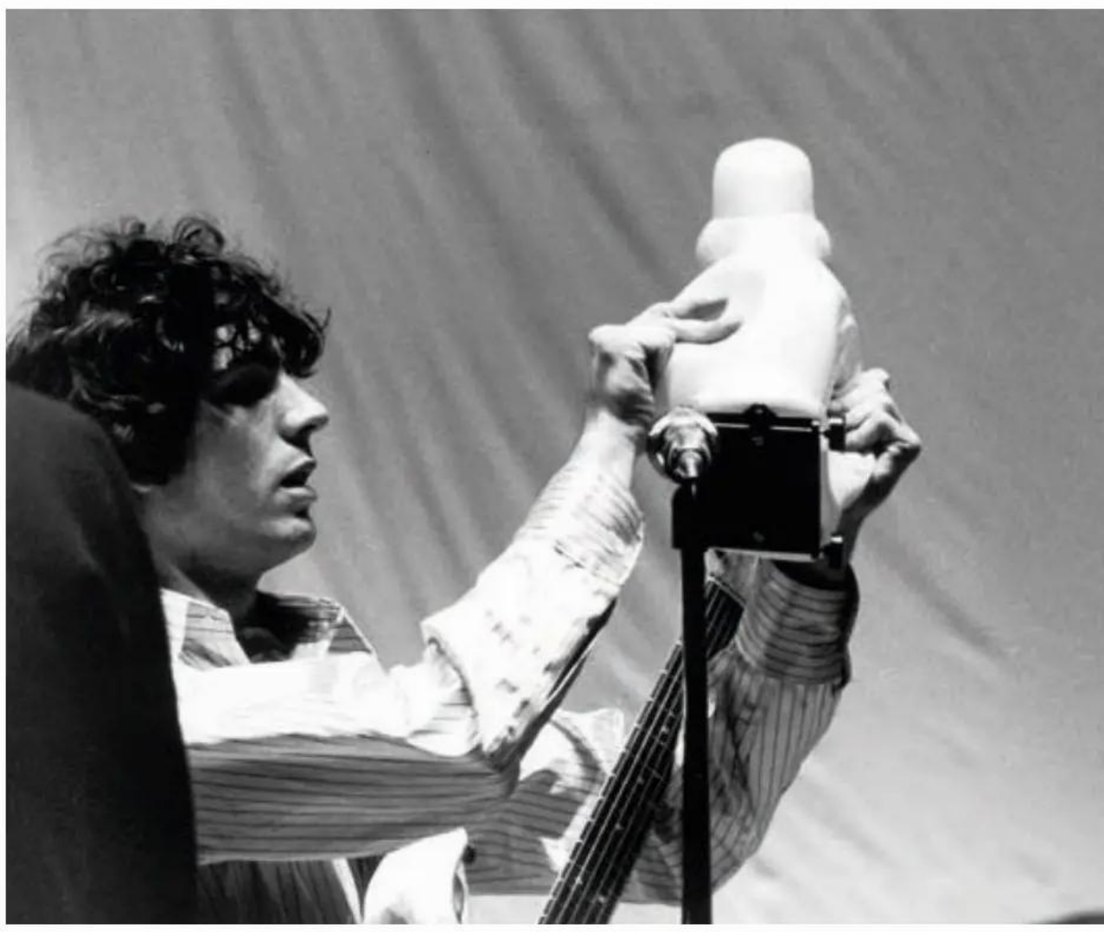


GAMES For May, Queen Elizabeth Hall May 12, 1967. The underground goes overground, as after a week of club gigs the Floyd bring their playful UFO spirit to the Royal Festival Hall – a bastion of the arts on London's South Bank.

The band's presentation is reviewed fairly warmly by the *Financial Times*, whose reviewer admires the band's meld of sound and visuals, though is ultimately dismayed by their use of an electric drill. ➳

NICK HALE/HULTON ARCHIVE/GETTY IMAGES

←**Branching out: Richard Wright dons accessorised tricorne hat**



↗**Take up thy rubber duck and quack: Syd adds sound effects**

1967

↘ **Dummy run: the "Arnold Layne" mannequin caught at an unflattering angle**

↣ **Among the projections is the promotional film for "Arnold Layne" shot at Wittering Beach in Sussex by Derek Nice in late February. The evening's sonic breakthrough is the immersive sound system designed by EMI technicians, which surrounds the audience with sound, but which is stolen at the end of the show.**

NICK HALE/HULTON ARCHIVE/GETTY IMAGES

Premier

1967

PINK Floyd recording their debut album at EMI Studios. They work with house producer Norman Smith, who had already earned his place in history when, five years earlier while still a tape operator, he suggests George Martin come and listen to a band called The Beatles play an original song called "Love Me Do" he thinks might be interesting.

Pink Floyd record intermittently between March and early July 1967.

"EMI was a full-on commercial operation – Manchester Square, A&R departments, marketing department, £25 for the cover of a record, that's how it worked," Nick Mason told *Uncut*. "Of course, they had The Beatles, which made them top dog." ➳

ANDREW WHITTUCK/REDFERNS

↗ **Roger Waters, former rhythm guitarist with Sigma 6, takes a cigarette break**

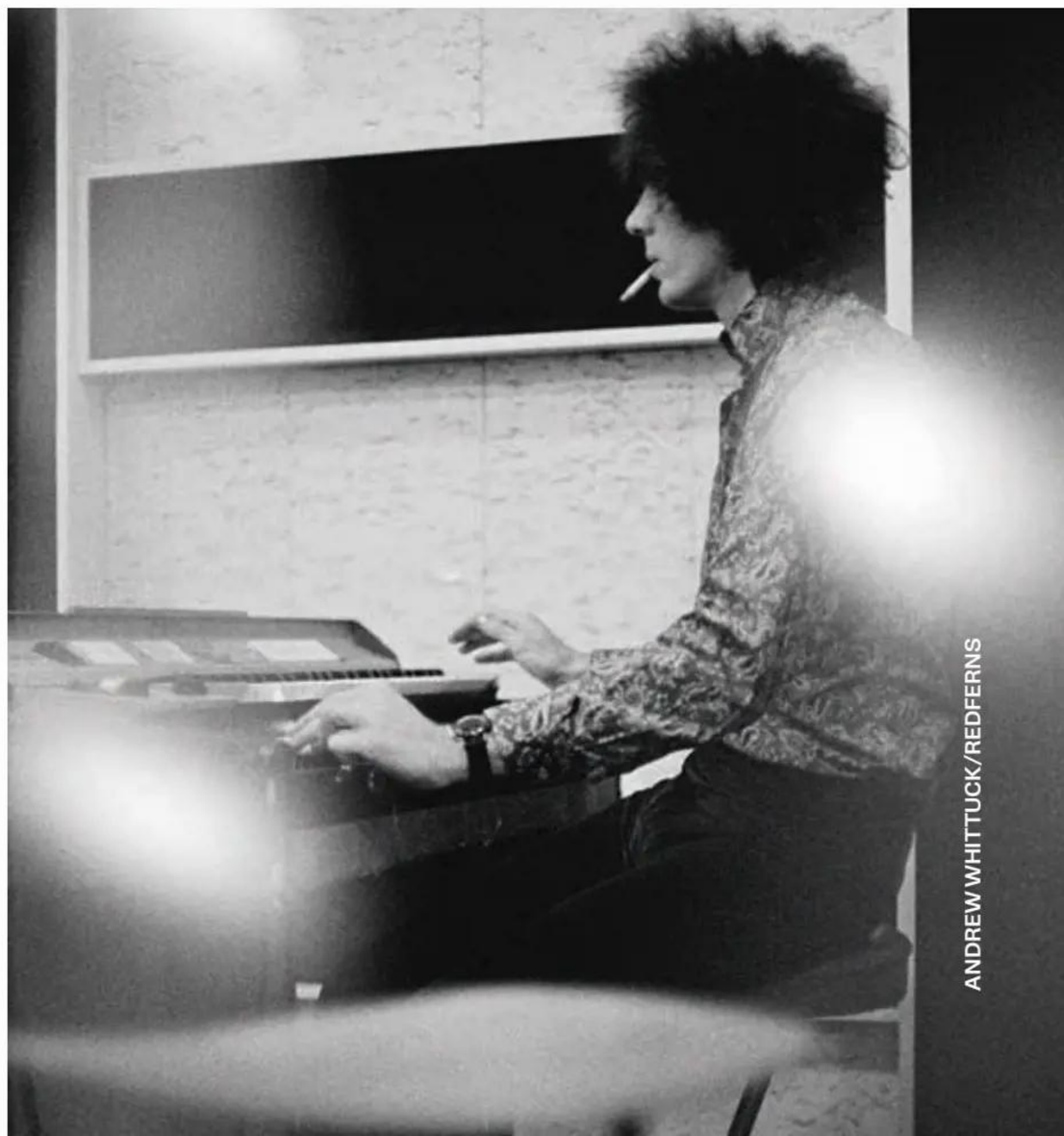
1967

“JUST a month after ‘Arnold Layne’, we were in Studio 3 at Abbey Road recording *Piper*...,” Nick Mason told *Uncut*. “It was very quick. Roger and I had been in college most days, and then suddenly we had become professional, and we were spending seven hours a day doing music rather than an hour and a half. Initially, Syd was pleased about all this, saying how excited he was by the whole thing, by us getting our own van.

“But I suspect that even with *Piper*..., Syd was thinking that he didn’t particularly want Norman’s control on it. I can imagine Syd thinking, ‘I know how I want to do this, I don’t want Norman trying to turn it into a hit single...’ Which I think Norman felt some obligation to try and do, whereas Syd was pushing in a weirder direction. ‘Interstellar Overdrive’, say, was a genuine jam: at any point it could have gone off in any different direction! Then again, Syd knocked out ‘The Gnome’ or ‘Scarecrow’, something that was not so psychedelic and more English, bucolic, rural.”

↖ **“*Blinding signs flap*...”: as The Beatles create *Sgt Pepper* next door in Studio 2, Floyd record *Piper At The Gates Of Dawn* at EMI Studios**

ANDREW WHITTUCK/REDFERNS


ANDREW WHITTUCK/REDFERNS

1967

↘ **Pink Floyd before their gig at Gyllene Cirkeln in Stockholm, September 10, 1967**

TT NEWS AGENCY / ALAMY STOCK PHOTO

BY the summer of 1967, Syd Barrett's mental health was under strain, and Pink Floyd were forced to cancel some concert bookings. However, they did carry on to play a five-date Scandinavian tour (September), a string of British dates (October) and a short tour of the West Coast of the USA (November).

Floyd manager Peter Jenner recalled to *Uncut*: "If Syd did keep to the setlist, he wouldn't play the arrangement which they had rehearsed. It was very hard to see how they coped with it. And the answer was that, in the end, they didn't."

1967

↘ **Purple days: Pink Floyd in 1967**

PINK Floyd, December 1967. The pictures were commissioned by Floyd managers Blackhill Enterprises, and shot on infrared film at a junkyard close to the band's management office at Alexander Street in Notting Hill, West London. They were presumed missing but found after a fire at the office in 1969.

BLACKHILL/URBANIMAGE.TV

1967

CAN you see me? Members of Pink Floyd, The Jimi Hendrix Experience, Eire Apparent and The Move backstage during their package tour, December 1967.

"There were basically two types of venue they could play," Floyd co-manager Peter Jenner told *Uncut*. "Blues venues, where there'd be John Mayall and all those sorts of bands, or else there was the pop clubs where you would go and do your hits in a 20-minute set. The Floyd didn't really fit into either of those.

"They hated us!" Nick Mason said. "The audience would come expecting a band who would have a repertoire that had some link to *Top Of The Pops*. Of course, what they got was the full psychedelia, and they generally hated it. When we played the Tulip Bulb Auction Hall in Spalding [on May 29, 1967], we were down the bottom of the bill."

PICTORIAL PRESS LTD / ALAMY STOCK PHOTO

↗ Pink Floyd, Hendrix, The Move et al at Christmas On Earth Continued, an "all-night Christmas dream party" at Olympia in West Kensington, December 22, 1967 – Syd's last appearance with Floyd at a big show

1968

EARLY January, 1968: the short-lived five-piece lineup of Pink Floyd, with the band joined by a friend from Cambridge, guitarist David Gilmour. Gilmour, formerly of Jokers Wild, has joined to help the band cope musically with Syd Barrett's increasingly erratic performances.

After several gigs as a five-piece, Syd Barrett plays his last gig with Pink Floyd at Hastings Pier on January 20, 1968. For their performance at Southampton University on January 26, Pink Floyd resume duties as a four-piece, but without Syd.

↖ **"*You can ride it if you like*": as the wheels start to come off for Syd, David Gilmour joins the lineup**

1968 PETER JENNER COLLECTION

1968

FROM left: Nick Mason, David Gilmour, Rick Wright, Roger Waters. Moustaches will come and go, but this is the Pink Floyd lineup that will endure until 1979.

"We were finding it so difficult with Syd," Nick Mason told *Uncut*. "He obviously didn't want to be in the band any more. We still did want to be a successful band, so it was a huge relief to be without him, even if we hadn't got the material."

MICHAEL OCHS ARCHIVES/GETTY IMAGES

1968-69

↘ **Pink Floyd play the Victoria Rooms at Bristol University on March 3, 1969**

TONY BYERS/ALAMY STOCK PHOTO

BETWEEN July 1968, when they begin a US tour significantly more successful than their 1967 escapade, and the end of 1969, Pink Floyd play over 200 gigs across North America, western Europe, England, Scotland, Northern Ireland and Wales. With the exception of "Astronomy Domine" and "Interstellar Overdrive", Syd songs are phased out. And as the psychedelic high noon of UFO passes, the band begin to invest more heavily in sound rather than lighting innovation.

They can never resist a visual gimmick to compensate for their own lack of stage presence: in May 1969 at the Royal Festival Hall, a silver sea monster roams the aisles, while the June "Final Lunacy" show at the Albert Hall includes a roadie in a gorilla suit, live cannons and pink smoke bombs. But the shows are more notable for the debut of the Azimuth Co-ordinator, conceived by Bernard Speight from Abbey Road Studios as the first quadrophonic panning controller, four rotary rheostats controlled by Rick Wright wiggling a joystick and designed to envelope the audience in a hallucinatory swirl of surround sound.

TONY BYERS/ALAMY STOCK PHOTO

1969

NO-ONE wanted a hippy festival in their city, in 1969. When French avant-garde hipsters Jean Georgakarakos and Jean-Luc Young proposed a Parisian event to feature Pink Floyd, free jazz and the progressive/blues rock highlights of 1969, they were denied a permit. They moved it out of town, and were still told a firm 'non'. They ended up with a marquee in a field across the border in Belgium, in late October. It rained, it seems, constantly.

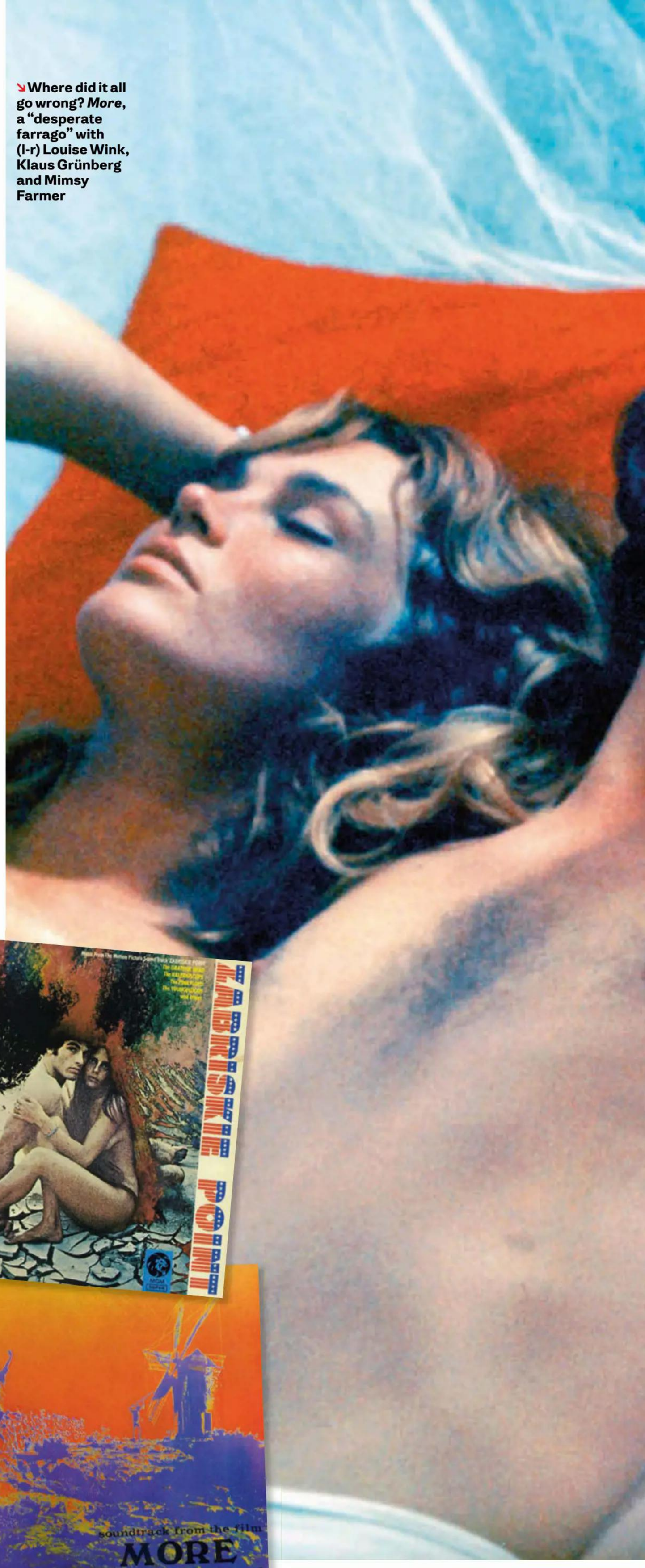
But what an event! Hired to MC, Frank Zappa ended up jamming with many of the acts – most notably Pink Floyd, with whom he contributes sensitive modal explorations during one of the cruising-altitude sections of "Interstellar Overdrive".

DALLE/RETNA PICTURES/DALLE/AVALON

↙ **Acting the goatee: Frank Zappa guests with Floyd at the Amougies Festival, October 27, 1969**

1969-1970

Daria Halprin and Mark Frechette in *Zabriskie Point*



Where did it all go wrong? *More*, a "desperate farrago" with (l-r) Louise Wink, Klaus Grünberg and Mimsy Farmer

UNSURPRISINGLY for a band accustomed to dealing in sustained atmospheres, among the work accepted by Pink Floyd in 1968–70 are soundtrack commissions.

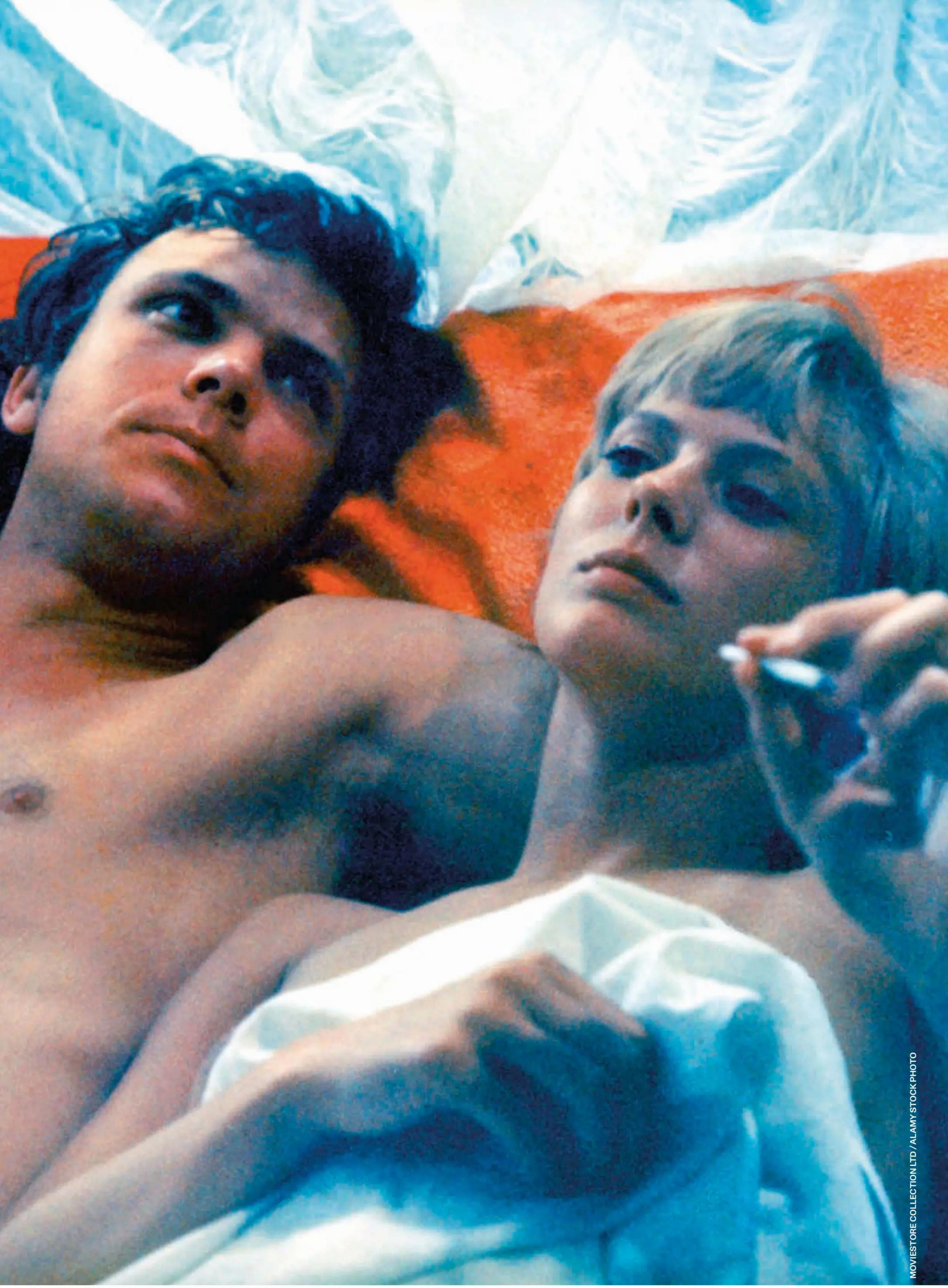
In 1968, they perform an improvised piece during a *Tomorrow's World* feature on their landlord Mike Leonard, as they will the following year during a moon landings broadcast. On the big screen, meanwhile, they work on *The Committee* (1968) starring Paul Jones, and later, with Barbet Schroeder on *More*, a project described by *Uncut* as "a shameless piece of freaksploitation".

"The film," Stephen Troussé writes, "is a desperate farrago, but the soundtrack turns out to be a minor masterpiece, and marks Roger Waters' ascent to the helm of the band and emergence as an authentic songwriter."

Written and recorded in little over a week in early February 1969, the album is almost entirely Waters' work. Though the band are jointly credited for the instrumental tracks, Waters receives sole credit for the five songs on the album's first side.

Later in 1969, the band record music for Antonioni's *Zabriskie Point*, but much of it goes unused – although a piece called "The Violent Sequence" will eventually turn into "Us And Them" from *The Dark Side Of The Moon*.

SCREEN ARCHIVES/GETTY IMAGES



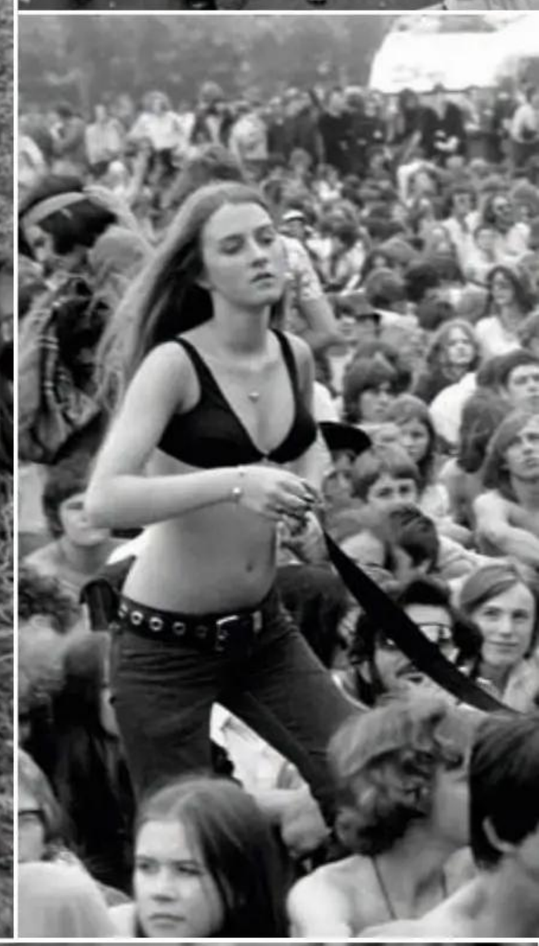
MOVIESTORE COLLECTION LTD / ALAMY STOCK PHOTO

1970

MIRRORPIX/GETTY IMAGES; EVENING STANDARD/GETTY IMAGES

RATHER than continuing as they had previously – performing songs by a designated songwriter – in the late 1960s Pink Floyd took whatever work was going and improvised their own future on the job: a continuing theatre of light and sound.

In the next three years their audience spills from clubs into parks and festivals, while inside, the group bring to their recordings the ideas they have started to grow to maturity in front of an audience.



MIRRORPIX/GETTY IMAGES; EVENING STANDARD/GETTY IMAGES

wem
wem
wem
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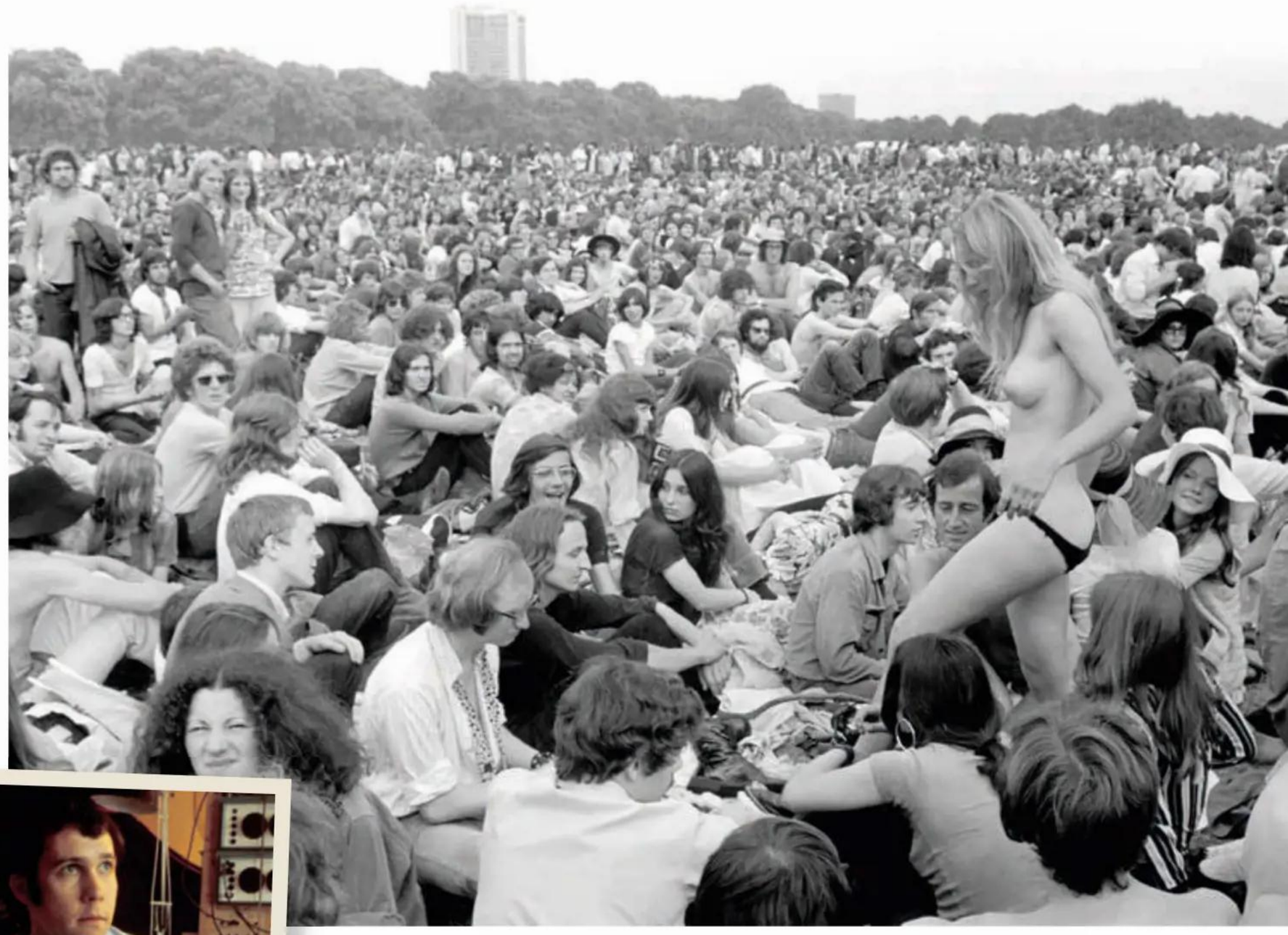
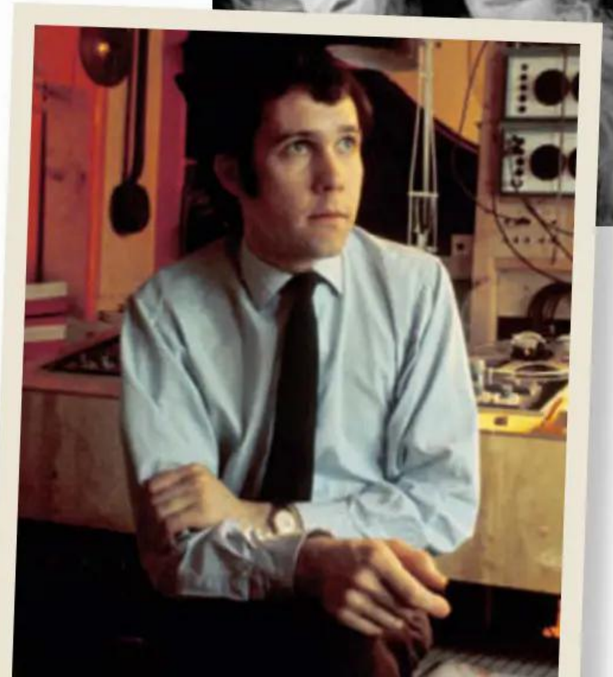
VOX

1970

ON their *Ummagumma* album, Pink Floyd experiment with democracy – each member gets to write a chunk of the album, solo – with mixed results. Anything to avoid having one member in the spotlight for their next album, they embrace grandiosity, and a pastoral suite for brass and choir. As a work in development – "The Amazing Pudding" – the band debut the piece at the Bath festival and play it in Hyde Park the following week.

"I heard this ethereal sound and I remember thinking, 'What the hell is that? Who are they?'" remembered Freddy Bannister, the promoter who booked the Bath show. "It was the Floyd with their choir. 'The Amazing Pudding' was something they wanted to push to the crowd. They wanted to see, I guess, how it was received."





←**Ron Geesin, sonic innovator, who will eventually turn Floyd's "The Amazing Pudding" into *Atom Heart Mother***

↑**Several members of the crowd are temporarily distracted at the free festival in London's Hyde Park, July 18, 1970**

MICHAEL PUTLAND/GETTY IMAGES; WATFORD/MIRRORPIX VIA GETTY IMAGES; BRIAN SHUEL/REDFERNS

1970

IN March 1971, Syd Barrett was found and interviewed for a piece in *Melody Maker*. To the writer Michael Watts, Barrett seemed diffuse and hard to follow.

If there was a positive note to draw from it, however, it would be to note that by virtue of mental illness, Syd had effortlessly achieved what his former bandmates were now spending long hours in the studio trying to accomplish: blocking out the memory of a Syd Barrett-fronted Pink Floyd.

As Syd distractedly told Watts, his own talent was more a mercurial "art school" kind of thing. The current Pink Floyd, meanwhile, were making work that was very much more in the line of what one might expect from "architecture students".

As ungracious as it might have been (David Gilmour, Roger Waters and Richard Wright had worked on two Barrett solo albums as recently as four months before), Barrett had hit on something. His own recordings had been a kind of fortuitous, if hard-won capturing of thoughts and moments as they came tumbling out. The activity the Floyd were now engaged in while writing and recording what will become *Meddle* genuinely was more like building: creating an edifice from the smallest unit parts. In various studios they presently toiled on short musical sections, each drolly named "Nothing".

↖ **"*Now there's a look in your eye...*": Syd, capturing thoughts and moments on *The Madcap Laughs* and *Barrett*, both released in 1970**

BARRY PLUMMER

BARRY PLUMMER

1971

WHEN the band played the Crystal Palace Bowl in May 1971, they revealed the scale of what they had achieved: a 25-minute work covering quiet moments, a groovy funk, and an explosive guitar release. Roger Waters introduced it as "The Return Of Son Of Nothing".

If it sounded monstrous, that wasn't an accident. It was huge, unknowable, certainly music bigger than the band themselves. As they played it, Pink Floyd disappeared behind dry ice smoke, and an inflatable octopus emerged from the lake. "Echoes", as it would soon be known, was the sound of the new incarnation of Pink Floyd being born.

"Roger was thinking, 'How can we better this?'" Floyd creative director Aubrey Powell told *Uncut*. "It started way back at that Crystal Palace gig with that inflatable octopus. I think he realised that the audience appreciated something more than just the band."

ALAN MESSER/SHUTTERSTOCK

↗ **Separated from the audience by a small lake, Pink Floyd headline the inaugural Crystal Palace Garden Party in South London, May 15, 1971**

↖ Careful with that octopus, David: a pensive Gilmour before Floyd take to the stage

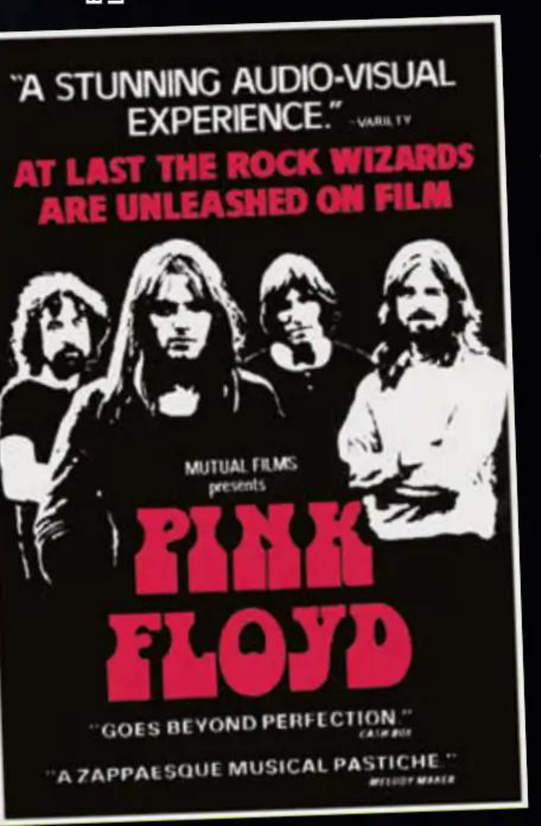
↗ Richard Wright on stage before a downpour sends spactators scurrying for the food and beer tents

GIJSBERT HANEKROOT/REDFERNS)

1971

↘ **Bang a gong: Roger Waters lets rip with the mallet during "A Saucerful Of Secrets"**

EVERETT COLLECTION INC / ALAMY STOCK PHOTO; LMPC VIA GETTY IMAGES



AT the start of October 1971, Pink Floyd are filmed by Adrian Maben playing in the Roman ampitheatre at Pompeii. The film when it arrives in 1973 is supplemented by footage from additional sources, chiefly the band at work on *The Dark Side Of The Moon* at Abbey Road, eating in the cafeteria, and entertaining the idea that Floyd needed no members as it seems to rely on so much technology.

Another additional segment comes from a studio near Paris, where the band play the 12-bark blues from their forthcoming album, accompanied by a Borzoi dog named "Mademoiselle Nobs" owned by a friend of the band, Madonna Bouglione, the daughter of circus director, Joseph Bouglione.

Back in the arena, the band play "Echoes", the pinging sound of their eureka moment. *Uncut* writes, "As Roger Waters bangs his gong maniacally beneath a pitiless Mediterranean sun, it's like he's calling time on Pink Floyd's long, meandering post-Syd hangover."

ARALDO DI CROLLALANZA/SHUTTERSTOCK;
ICON AND IMAGE/GETTY IMAGES

1971

PINK Floyd as photographed by Aubrey Powell in the gatefold sleeve of *Meddle*, released in October 1971.

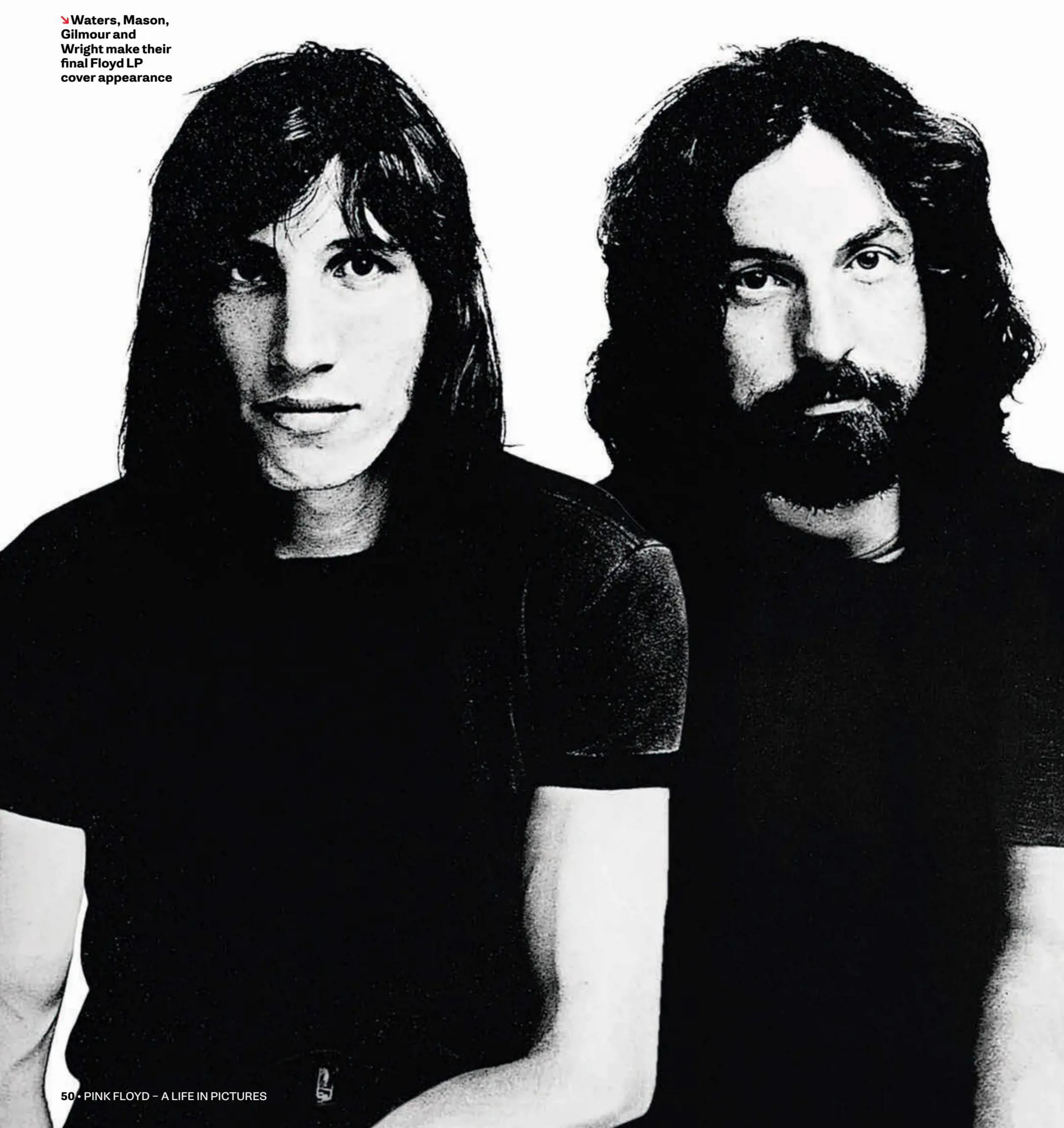
After the tentative progress of their soundtrack work and *Atom Heart Mother*, *Meddle* was a far more significant step forward. The music on the album was very far from the chaotic improvisations in purple sunglasses of their UFO years – but it's the product of a collective mindset, albeit of a different kind.

Rather than seeking to move forward in the old way, *Meddle* proposed a paradigm shift, wherein one stopped thinking of Pink Floyd as a group with one singer, who fronted the band and wrote all their hit songs, but instead proposed Pink Floyd as a concept that drew its power from members who had chosen to retreat into the corporate anonymity of this umbrella organisation.

After *Meddle*, photographs of the members of Pink Floyd were were no longer present anywhere on the sleeves of the records. It was as if the individuals had surrendered to something that they had come to realise was bigger than they were.

ALAMY STOCK PHOTO

↘ Waters, Mason, Gilmour and Wright make their final Floyd LP cover appearance



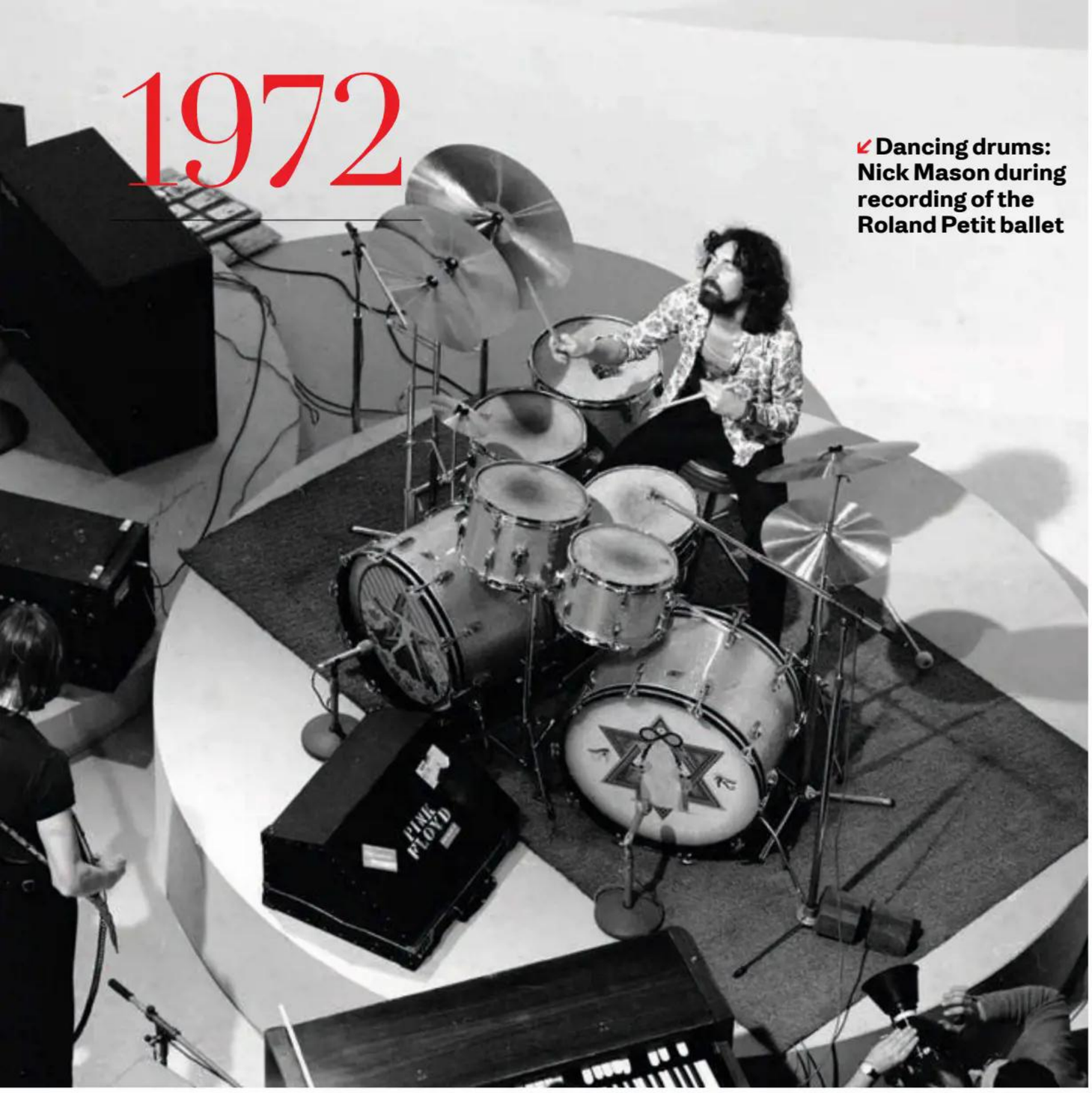
↘ A photo session in the Japanese Garden, Tokyo, at the start of a brief Japanese tour that concludes in Sapporo on March 13, 1972

1972

SINCE a gig at the Brighton Dome in January 1972, Pink Floyd have been trying out an ambitious new piece. Carrying on with the policy of stacking ideas end on end, their new work develops something like the idea of their "The Man And The Journey" idea of 1969. This time, though, it incorporates instrumental passages, strong songs, and ambitious sound effects. When it goes wrong, owing to "mechanical and electrical horror", the band will resort, as they often have before, to playing "Careful With That Axe, Eugene". When it goes right, they play a suite closely resembling the music to be found on their forthcoming album of 1973, *The Dark Side Of The Moon*.

KOH HASEBE/SHINKO MUSIC/GETTY IMAGES

1972



Dancing drums: Nick Mason during recording of the Roland Petit ballet

EVEN while headlining tours and festivals, and on the brink of their biggest breakthrough, Pink Floyd still remain open to collaboration.

In June 1972, with ...*Dark Side*... recording still ongoing, the band travel to France for a disciplined two-week soundtracking gig for Barbet Schroeder – this time for a film called *La Vallée*. Rick Wright buys an EMS VCS3 synthesiser, which helps him rethink his part in the band's music. Roger Waters conflates death and the rock business in his tune "Free Four", a loose take on "Spirit In The Sky".

A tacit rebuke to anyone puzzled by their appearance on bills with Geno Washington in 1967, in November the Roland Petit ballet company proved you can, in fact, dance to Pink Floyd.

As Roger Waters tells *NME* earlier in the year, they may even compose a ballet. "We haven't started work on it yet. We've had innumerable discussions; a number of lunches; a number of dinners; very high-powered meetings; and I think we've got the sort of storyline for it.

"Ballet is a little like a film, actually. The more information you have to start with, the easier it becomes to write. The difficulty about doing albums is that you are so totally open, it's very difficult to get started."

The EMS VCS3 synthesiser

ALAIN LIENNARD / INA VIA GETTY IMAGES
SSPL/GETTY IMAGES

↙ **The Roland Petit ballet company in 1967, proving you can dance to Pink Floyd**

JACQUES CHEVRY / INA VIA GETTY IMAGES

↘ **Swerving the press reception: (l-r) Wright, Gilmour, Waters and Mason, 1973**

1973

AFTER a typically lengthy gestation period, Pink Floyd finally present *The Dark Side Of The Moon* album to the world in 1973.

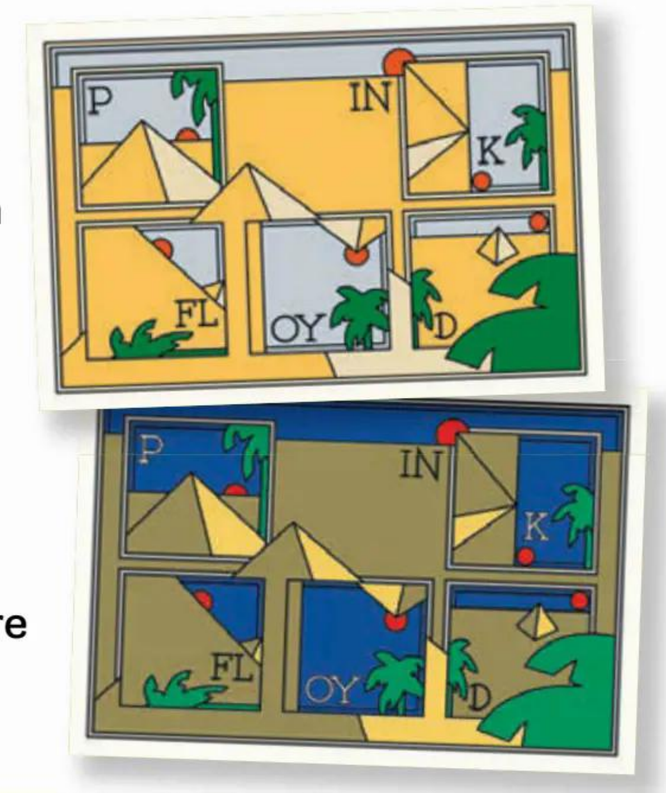
While the music is their most accomplished yet, the band are more retiring than ever. Aubrey Powell miraculously cajoles the quartet into having their picture taken, but when the record company invites the media to a playback at the London Planetarium on February 27, Pink Floyd themselves are nowhere to be seen.

↗ King Mob graffiti on the tracks along the Hammersmith & City Tube line, West London

THE ESTATE OF ROGER PERRY

1973

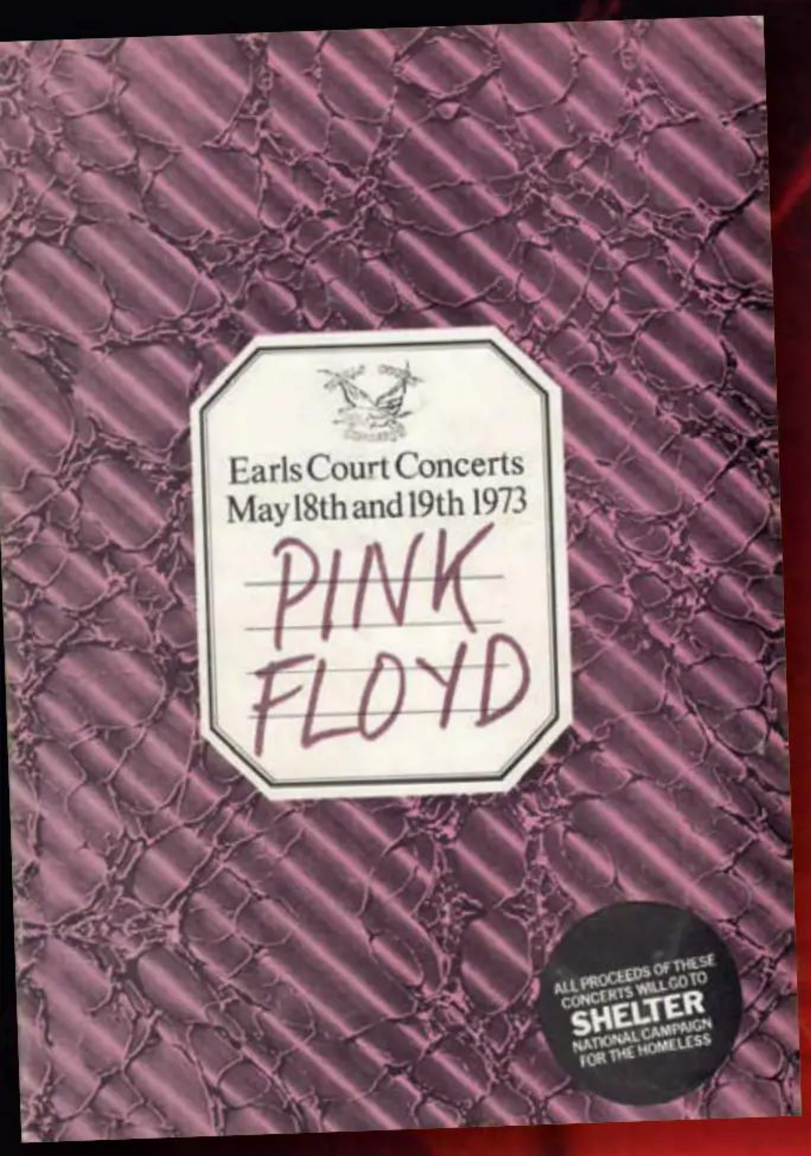
THE Dark Side Of The Moon presented holds up a mirror to the troubled British mind. Drawing its inspiration from graffiti in West London, memories of Syd Barrett, and perceived foes like work, material gain and religion, the album is relatable and magnificent, and comes with two posters you can put on the wall of your student lodgings. And where will you put your two stickers?



↗ **Syd Barrett, London, 1967**

MICHAEL OCHS ARCHIVES/GETTY IMAGES

1973



WHEN *The Dark Side...* is released, Floyd are on tour in the US and Canada. They return to the UK for two huge dates at Earls Court and a short holiday – before returning to the US for more shows.

In November, the band prove their decent bloke credentials when they perform two benefit shows for Soft Machine drummer Robert Wyatt, who has been paralysed from the waist down following a fall from a window.

STEVE MORLEY/REDFERNS; JEREMY GRAYSON/RADIO TIMES/GETTY IMAGES

↗ **Light entertainment: Floyd at Earls Court, May 18**

← **Robert Wyatt in 1974. Nick Mason produces *Rock Bottom*, Wyatt's superb post-accident album.**

1974

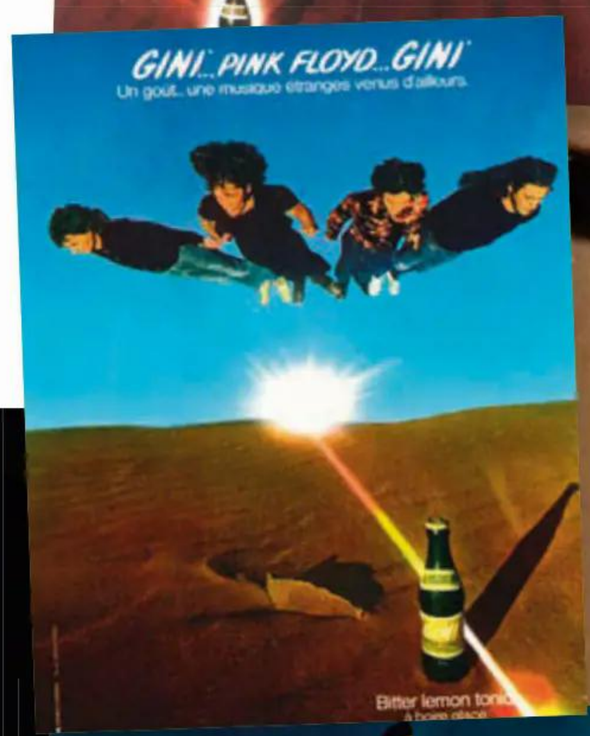
↘ **Dark presence: Gilmour on stage circa 1974**

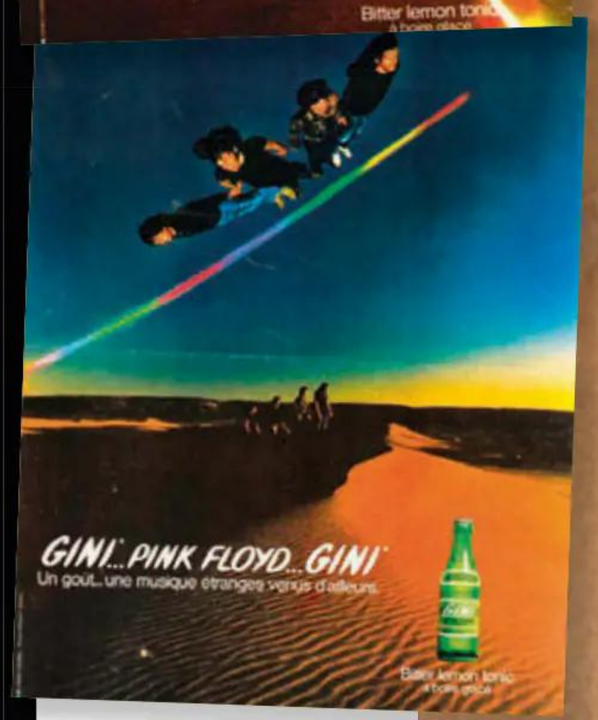
EVEN when at the top, Pink Floyd don't sit still. Rather than luxuriate in their new album, the band's next tour debuts substantial new music – and does it at the start of the show. Anyone expecting to hear *The Dark Side Of The Moon* needed to hang on until the second set, because the band begin their show with performances of two classics: "Raving And Drooling" – which will eventually become "Sheep" from *Animals* – and "Shine On You Crazy Diamond".

Always aware of the spectacle, Floyd – as they are now colloquially known – meet their larger audiences with a bigger show. There is a massive circular screen, animations, and even sponsorship from a French soft drinks company called Gini. They visit Morocco for a suitably trippy/refreshing advertising photoshoot in the desert.

MICK GOLD/REDFERNS

↘ **Just desert: photo shoot in the Sahara, 1974**





↗ **Moog changer: Richard Wright on the keys in Birmingham, December 3, 1973**

1974

THE offside of the moon. On June 25, 1974, during their residency in Paris, Pink Floyd and crew are challenged to a football match by local journalists. They are beaten 4-3.

Regardless of their abilities, football is a big part of Pink Floyd downtime. A question in the "Big Brainteaser Quiz Special" in the November 1974 tour programme ("Put a little stiffy in those flabby head muscles, gang") later asks: "Where was Pink Floyd vs North London Marxists played?" **a)** Red Square **b)** Primrose Hill **c)** Baton Rouge; and what was the score **a)** PF 0 Marxists 4, or **b)** PF 4 Marxists 0 (answers below).

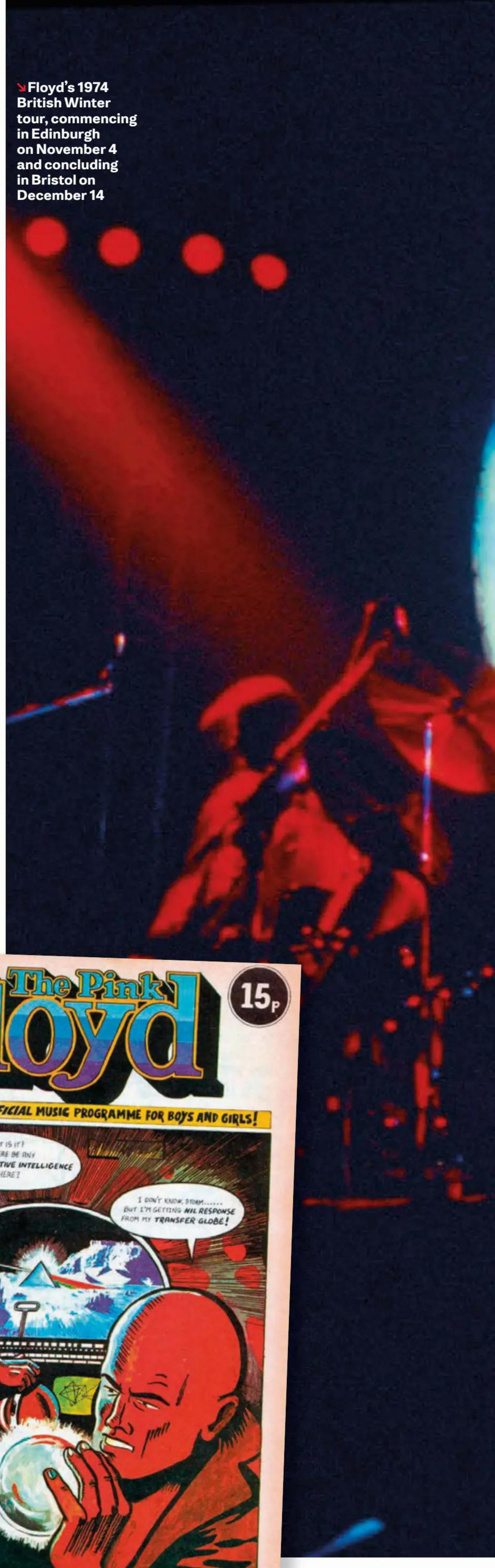
Would Guinness have been perhaps a more fitting official sponsor for the Dark Side tour than Gini?

Answers: b) Primrose Hill; b) PF 0 Marxists 4

PHILIPPE GRAS/LE PICTORIUM/ALAMY STOCK PHOTO; NIK WHEELER/SYGMA VIA GETTY IMAGES

PHILIPPE GRAS/LE PICTORIUM/ALAMY STOCK PHOTO; NIK WHEELER/SYGMA VIA GETTY IMAGES

1974

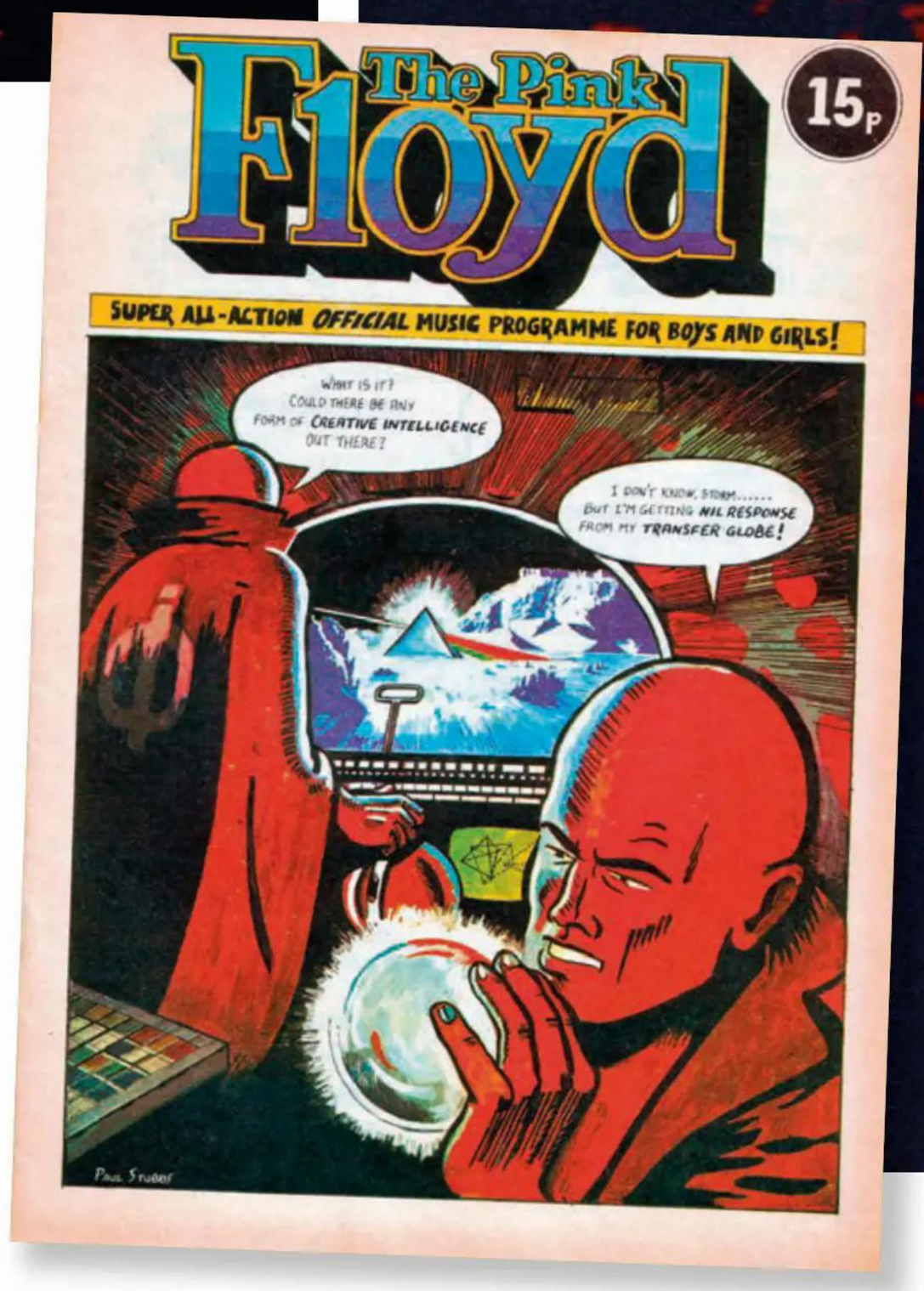


↘ Floyd's 1974 British Winter tour, commencing in Edinburgh on November 4 and concluding in Bristol on December 14

IN the programme for the November 1974 British tour, the down-to-earth millionaire Floyd are depicted as comic-book heroes. We first meet "Rog of the Rovers", a footballer whose soup is dosed by the opposition before a big match. Captain Mason RN is a navy hero. Dave Derring is a motorcycle daredevil who leaves a lady friend to follow his dream, and Rich Right ("He's rich and he's right!") a millionaire playboy surrounded by naked women.

Casual as ever about safeguarding their intellectual property, also included are lyrics to the three new songs with which the band are now opening their show.

↖ Mason and Waters play on as previous prime minister and conductor Edward Heath waves his baton



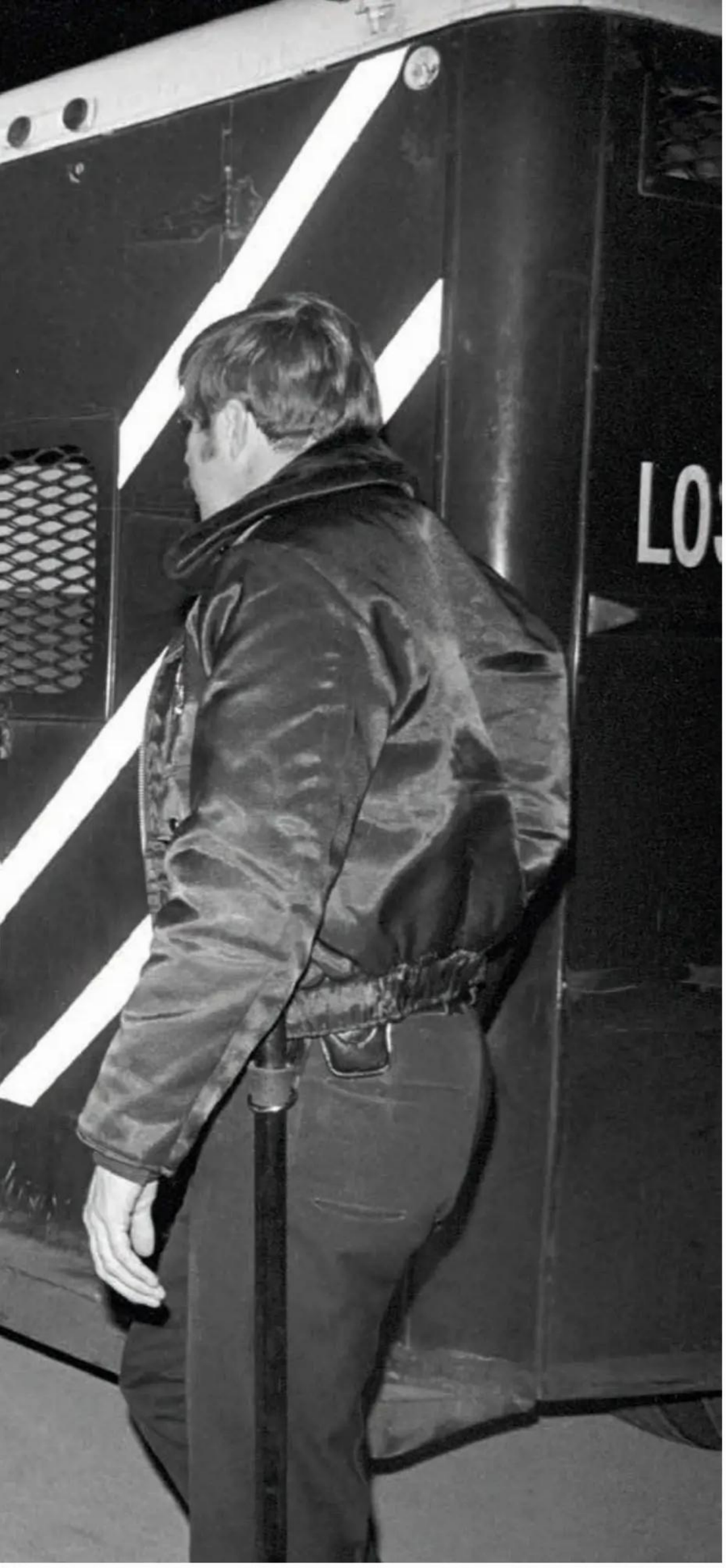
↗ Hipgnosis heroes: sleeve designers Aubrey Powell and Storm Thorgerson become programme cover stars

MICK GOLD/REDFERNS; LEBRECHT MUSIC & ARTS/ALAMY STOCK PHOTO

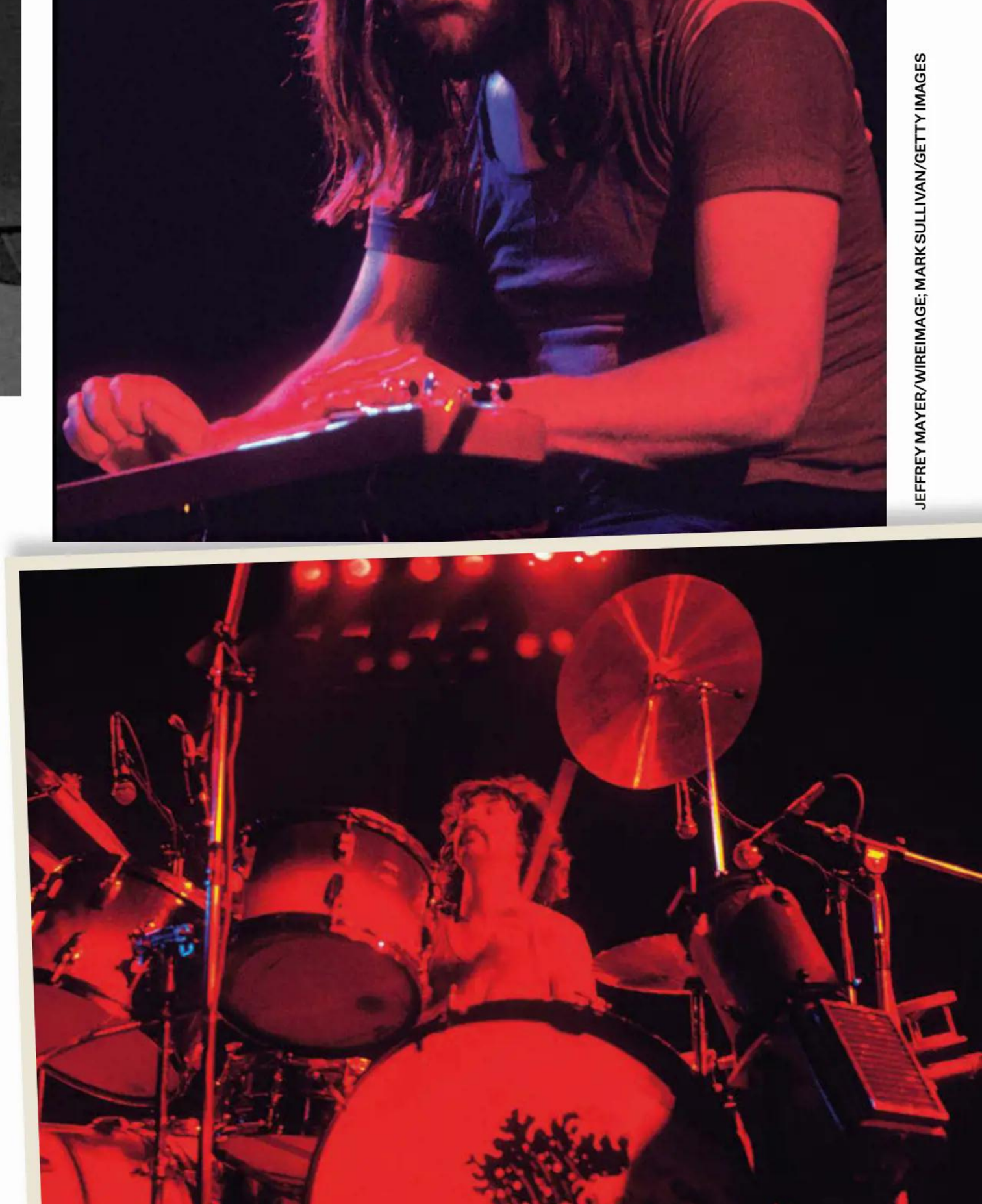
MICK GOLD/REDFERNS

1975

↘ **High anxiety: fans are led from the arena in handcuffs during a police drugs swoop on the LA Sports Arena**



JEFFREY MAYER/WIREIMAGE; MARK SULLIVAN/GETTY IMAGES



DURING the band's 1975 tour of the USA, the band stop at the Los Angeles Sports Arena for a five-night residency beginning on April 21. The audience get *The Dark Side Of The Moon* in the second half of the show. For the first hour, however, they are presented with a substantial chunk of the next two Pink Floyd albums. First up, "Raving And Drooling" ("Sheep") and "You've Gotta Be Crazy" (eventually "Dogs"), in most musical senses, the finished article as it will appear on *Animals* in 1977. The band then play a pacific, minimal suite built around the song "Shine On You Crazy Diamond". "It has something to do with Syd Barrett, who some of you might remember," Roger Waters tells the crowd, "and some of you probably won't."

While this is going on, the Los Angeles Police Department are implementing an anti-drugs sting. Over the five nights, 511 arrests are made.

1976

TRINITY MIRROR/MIRRORPIX/ALAMY STOCK PHOTO

AUBREY "Po" Powell, Hipgnosis: "*Animals* came about because Roger [Waters] was living on Battersea Rise. He said he wanted to use Battersea Power Station on the next album cover. He'd had this big pink pig made in Germany for the stage shows and wanted to fly it over the power station. On the day of the shoot, we turned up with the band. It was the most spectacular and dramatic day lighting-wise, the pig got halfway up, the rope broke and the pig floated up into the sky, much to the hysterical laughter of Pink Floyd. I thought, Oh my god, here we go.' I was terrified I'd be responsible for an airline crash just for the sake of a photograph. Pink Floyd jumped in their cars and ran away.

"That evening we got a call from a farmer in Kent. He asked if we were the people looking for a pig, because the bloody thing was in his field frightening his cows. We brought it back to London and did it all over again. I'd employed 13 or 14 photographers and positioned them all over the shop. We even had a helicopter. It was a once in a lifetime thing. Once we got the pictures back, and there were hundreds, the best shot [by Howard Bartrop] was from the first day, with this unbelievably dramatic sky. It looked incredible but the pig wasn't there. We then found the perfect image of the pig between the stacks and stripped it in to the first image.

"When I look back at all the aggravation, we could have just taken a photo of the pig in the studio, but we believed – and Pink Floyd agreed – that everything should be done for real. The experience was part of the process. What we wanted was a living sculpture."

↙ **Pigs might fly: attempts to capture the would-be iconic shot continue in South London, December 1976**

1977

↘ **Capital Radio DJ 'Little' Nicky Horne (centre) interviews Brian James of The Damned and Nick Mason, London, 1977**

ERICA ECHENBERG/REDFERNS

↑ Never mind the proggers: Paul Cook in John Lydon's 'I Hate Pink Floyd' T-shirt, September 1976

ON the sly, Nick Mason has been making his way in record production. After producing *Rock Bottom*, the excellent comeback album by his old UFO cohort Robert Wyatt, three years later he takes on a production gig for what some might have considered to be his ideological enemy: punk group The Damned.

The Damned had wanted to get a psychedelic pop sound similar to that on *Piper At The Gates Of Dawn*, and to that end made approaches to Syd Barrett to ask him to produce. Mason was the next best thing, and recorded the band at Britannia Row studios – the Floyd's own studio complex in Islington, where they recorded their 1976 album *Animals*. According to the band, Mason was a nice man, but he spent more time than they expected tinkering with or talking about motorcycles.

HEILEMANN/CAMERA PRESS

1977

↗ **Beast in show: props take flight at Ahoy Sportpaleis, Rotterdam, Netherlands, February 19, 1977; (main pic) before the show at the same venue two nights earlier**

GIJSBERT HANEKROOT/REDFERNS; ROB VERHORST/REDFERNS

IT'S March 1977, and mounting a show at the Empire Pool in Wembley during the In The Flesh Tour is a battle with health and safety executives from the Greater London Council. As a reporter from the *Melody Maker* observes, all switches must be individually earthed and every lamp have a safety chain. There are a lot of both involved in their presentation.

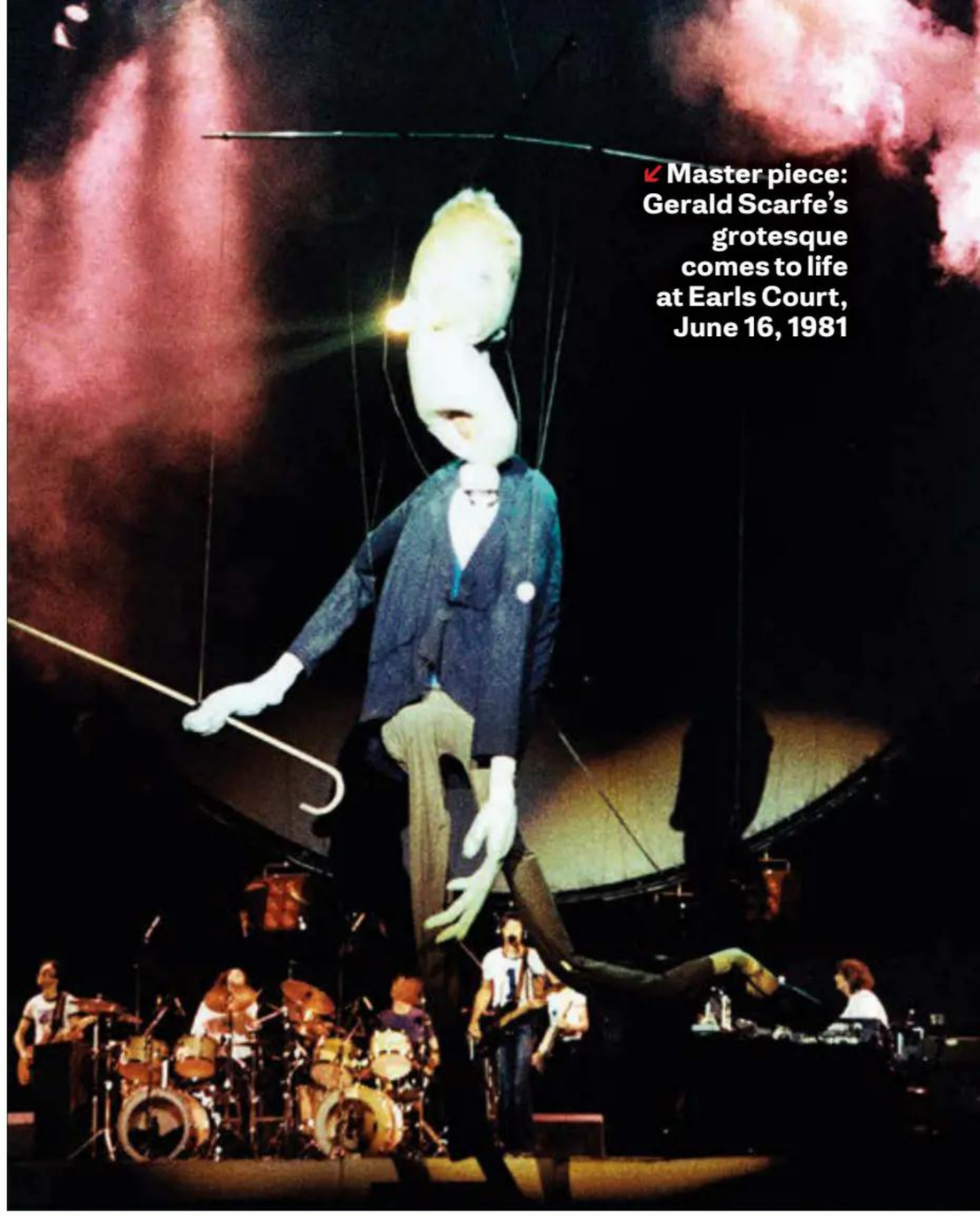
"I want the smoke to begin at the words '*all tight lips and cold feet*' at the beginning of the second verse of 'Pigs'," Waters instructs what are increasingly becoming his lighting guys. "And I want as much smoke as you can give me. I don't want the audience to see the pig until the loud solo from Dave that comes after the verse."

Although the pig retains its status as a Pink Floyd icon, the band don't play *Animals* songs live again.

1980-81

↘ Fables of the deconstruction: Earls Court, June 16, 1981

PETE STILL/REDFERNS



↙ **Master piece: Gerald Scarfe's grotesque comes to life at Earls Court, June 16, 1981**

ANOTHER misanthropic creation from Roger Waters, *The Wall* learns some of the lessons about the economics of touring that the band have so far been unable to implement. Rather than lugging their massive stage set on a conventional tour, they set up residencies in major cities to present an epic new drama of disillusionment and isolation.

During the performance the audience hears a performance of the band's latest album, and sees animations and inflatables created by Gerald Scarfe representing a clingy mother, a schoolteacher and a vindictive ex-wife. *Time* magazine calls the work the "libretto for Me-decade narcissism".

↘ **Heart of the mater: the mother puppet in *The Wall* stage show, Earls Court, August 6, 1980**

PETE STILL/REDFERNS; ROB VERHORST/REDFERNS

1980-81

Here comes rubble: the wall, after collapse, Earls Court, August 6, 1980

THE wall itself is made of 340 bricks and measures 210 feet wide by 35 feet high. The project was conceived in multimedia – the album, stage show and film being prepared simultaneously. "It was crazy," producer Bob Ezrin tells *Melody Maker*. "But a very good way to do it."

Later in the show, the band are joined by a "fake" band, wearing latex Pink Floyd masks. As the show progresses, the wall is built. In the second half, a trapdoor falls open in the wall and Waters performs alone, under the neon of a typical LA rockstar motel. The show ends in tumult as the wall finally collapses.

Waters finds further expression for his emotional state in the final album by the classic Pink Floyd lineup, *The Final Cut*, in 1983. By that time, however, the band is effectively Waters' solo project, and will split shortly afterwards.

ROB VERHORST/REDFERNS

↗ **Tools out: Waters on the mic during the show and (left) Gerald Scarfe's marching hammers loom large**

PETE STILL/REDFERNS

1988

AN inflatable hospital bed – a creation of Pink Floyd's trusted graphic designers Hipgnosis – announces the arrival of something unexpected. A new Pink Floyd album.

Built on the foundation of a proposed Gilmour solo record, *A Momentary Lapse Of Reason* rejects the hectoring tone of the previous two Floyd albums for a more guitar-focused mellowness. Now working as a trio following the departure of Roger Waters, Pink Floyd relaunches tentatively, with drummer Nick Mason and keyboard player Rick Wright making only minimal contributions.

After several legal challenges, Waters and Pink Floyd settle their differences out of court, although Waters continues to publicly criticise the quality of the album.

NILS JORGENSEN/SHUTTERSTOCK

↗ **Heart of the mattress: Hipgnosis's flying hospital bed hovers over the River Thames, January 28, 1988**

1989

↘ **Canal do attitude: Floyd perform on a floating stage in Venice, Italy, July 15, 1989**

ON tour, the "new" Pink Floyd demonstrate that their appetite for spectacle has not been diminished in the six years since they last played live. The A Momentary Lapse Of Reason Tour lasts for nearly two years and runs to almost 200 shows. The band play spectacular events at European cultural sites like the Palace Of Versailles – as well as a live TV show in Venice.

Legendarily, backers are originally uncertain about the bankability of a reformed Floyd, and Nick Mason puts his Ferrari GTO 250 (bought in 1978 for £35,000) up as collateral. As it turned out Mason got to keep his car – the tour was the most profitable of the 1980s. Today experts reckon the motor is worth around £40 million.

LUCIANO VITI/GETTY IMAGES

1994

MORE than 25 years since the departure of Syd Barrett, Pink Floyd are still writing new music in much the same way they did after he left: improvising collectively and then glueing the most promising pieces together. Lyrics are now handled by David Gilmour's fiancée Polly Samson. The situation isn't entirely equitable, however. Rick Wright is now contributing more music – but does not enjoy the same benefits as he did when he was a "full" member of the band.

ANDY EARL/CAMERA PRESS

Czech mates: (l–r) Wright, Gilmour and Mason in Prague in 1994 during The Division Bell Tour

↘ **Breathe in the airship: Floyd blimp promoting gigs in Toronto, May 2, 1994**

SHUTTERSTOCK

1994

THE Division Bell hits the road: it is the last time Pink Floyd will tour. The band lavish attention on its US audience, but conclude the tour with two straight weeks at Earls Court in London. The events, recorded for the *Pulse* live album, mark the first time the band play *The Dark Side Of The Moon* since 1975, and are marred only by the collapse of a bank of 12,000 seats on October 12, which injures over 30 people. The band declare themselves "angry and upset" at the venue.

PETE STILL/REDFERNS; MARTYN GOODACRE/GETTY IMAGES

↙ The scene after the collapse of a bank of seats at Earls Court, October 12, 1994

↙ **Ring cycle: The Division Bell Tour's concluding 14-date residency at Earls Court Arena, October 27, 1994**

2005

TWENTY years after Live Aid, Bob Geldof presented Live 8 – a series of consciousness-raising concerts in the run-up to the G8 summit. The Hyde Park event marks the final time that the classic 1970s lineup of Pink Floyd plays together. The band were not introduced for their performance, but a familiar voice was heard over a heartbeat: "I've been mad for fucking years..."

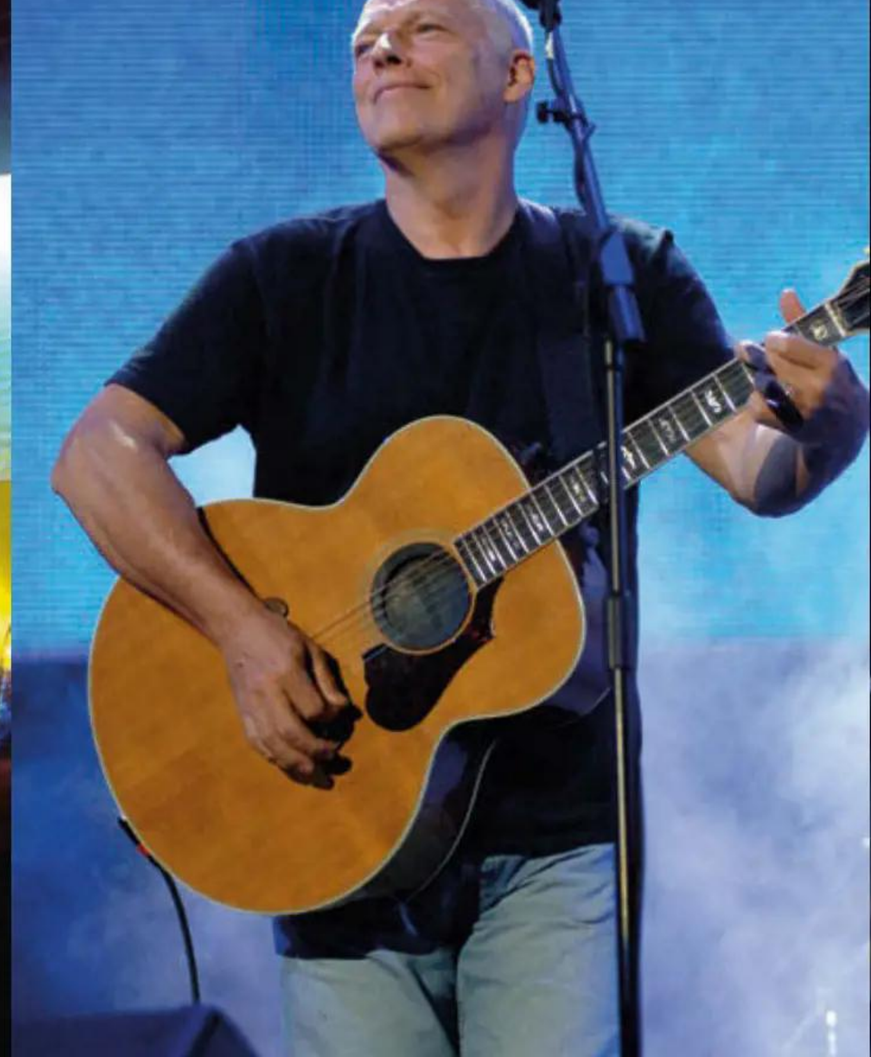
In the crowd, a camera finds a woman with a Pink Floyd banner. It reads: "Pink Floyd have reunited. Pigs have flown."

Roger Waters tries to address the crowd after the opening number – "Breathe" – but his microphone has been turned right down. He later introduces "Wish You Were Here" with a speech about standing up to be counted, and dedicating it to Syd Barrett.

It is an excellent 24-minute performance.

GETTY IMAGES

↗ Live 8 in Hyde Park, July 2, 2005



KURZWEIL K2600

2006

↘ **In a club dressing room, London, 1969**

KOH HASEBE/SHINKO MUSIC/GETTY IMAGES

SYD Barrett, Pink Floyd's frontman and songwriter from 1966 to 1968, died on July 7, 2006. In *Uncut* David Cavanagh wrote: "He left the world as he had lived in it for the past 25 years (and for the first 15): not as the tousle-haired poet/star 'Syd', but as Roger Barrett, a lover of painting, a private citizen, a non-musician. He had lived alone in suburban Cambridge since his mother's death in 1991, and had been diagnosed as a diabetic – following more than three decades of mental illness – in 1998.

"What has been lost to us? Barrett, in a former existence, was spectacularly gifted, one of the most original songwriters and true visionaries that England has ever produced. Arguably the key musical personality of 1967 on either side of the Atlantic, he was on a par with The Beatles for most of that year, and might conceivably have outstripped them if his terrible LSD-related problems hadn't stopped him in his tracks. Which they did straight afterwards.

"Barrett – although it's always been debatable whether he knew it – was a famous man in Britain long after his premature retirement in the early '70s. Perhaps he did know it, but needed to disbelieve it for the sake of privacy and peace of mind. He did not solicit the public's respect during the next 30 years; but they gave it to him, unsolicited, all the same. In absentia – and there has never been an absentia quite like Barrett's – he joined the ranks of the most revered figures that rock has ever known, without apparently hearing one single note of music played by any of the artists he influenced."

↑ **Syd in 1970, the year of his only two solo LPs, *The Madcap Laughs* and *Barrett***

↖ **Cycling in Cambridge on his 60th birthday, January 6, 2006**

MICHAEL OCHS ARCHIVES/GETTY IMAGES; JANETTE BECKMAN/REDFERNS; GEOFF ROBINSON/SHUTTERSTOCK

2008

Rick Wright on stage at KB Hallen in Copenhagen, September 23, 1971

JORGEN ANGEL/REDFERNS

IN 2008, Floyd keyboard player Rick Wright lost his battle with cancer, aged 65. Wright always stayed scrupulously clear of the spotlight. But his stately keyboard playing added immeasurably to Pink Floyd's cosmic grandeur, and his vocal and songwriting collaborations were a critical part of Floyd's pervasive appeal.

His return to prominence within the band on *The Division Bell* provided a neat career arc. He had, after all, been a huge presence in Pink Floyd from their birth, second only to Syd Barrett as a creative force in their earliest days, singing lead on "Astronomy Domine" and "Matilda Mother".

The final Pink Floyd album, *The Endless River*, is released six years after his passing, in 2014. *Uncut*'s Tom Pinnock writes: "Though it's the end, this isn't goodbye – that already happened at Hyde Park in 2005. *The Endless River* is a transmission from the afterlife of the group, an echo from the past. With a grand Gilmour solo, a departing wave of ambient noise and the same synth arpeggio that kicked things off almost an hour before, the record, and Pink Floyd, bow out. As always, with a little quiet desperation, but a lot of grace."

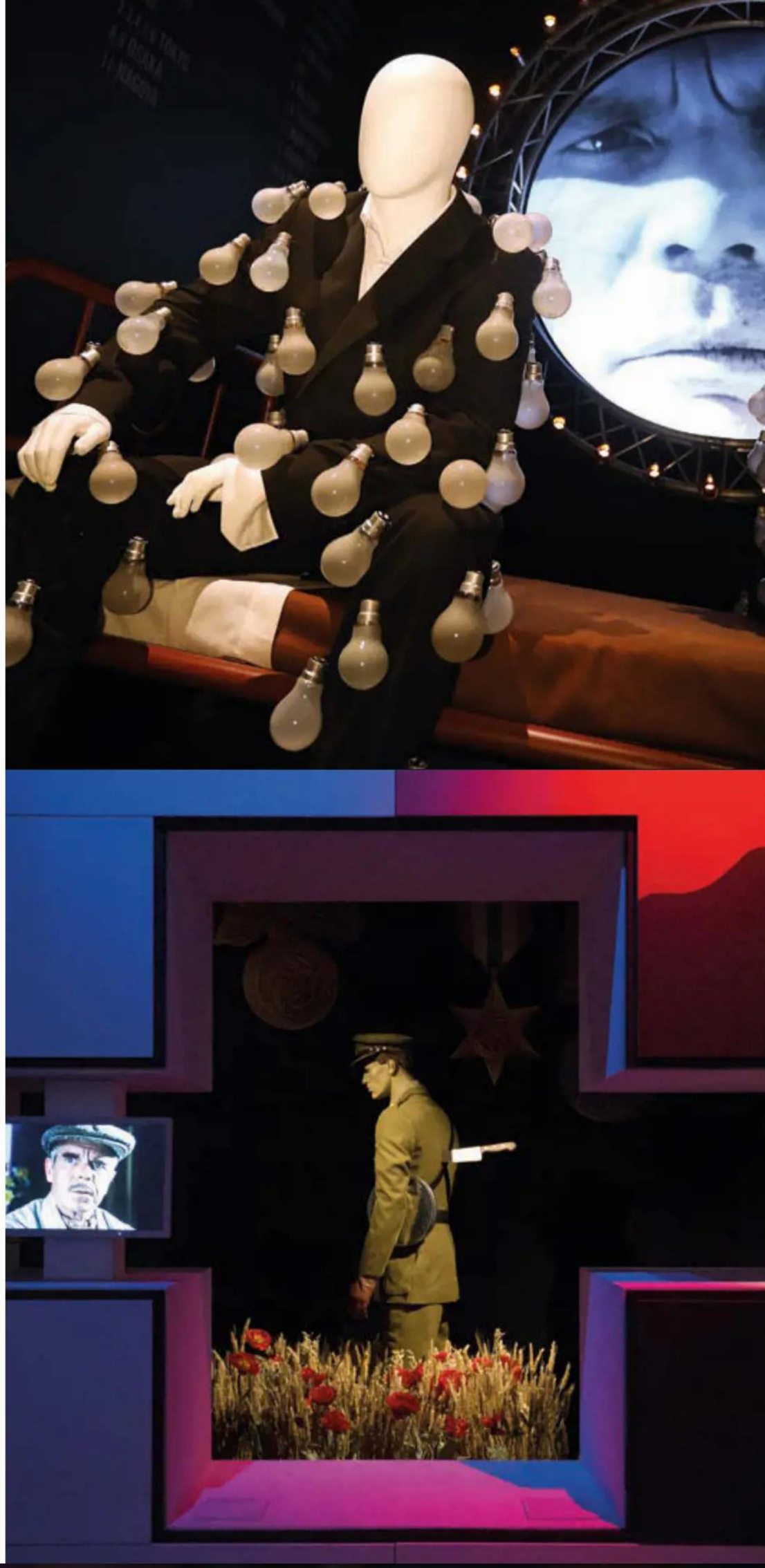
↗1967

ANDREW WHITTUCK/REDFERNS

2017

↖ Nick Mason attends the announcement of Their Mortal Remains, a Pink Floyd exhibition at the V&A in London, August 31, 2016

DAVE J HOGAN/GETTY IMAGES; TIM P. WHITBY/GETTY IMAGES



THE afterlife of Pink Floyd has been celebrated with an impressive 2017 exhibition of props and items of personal memorabilia. The title, Their Mortal Remains, is taken from a line in “Nobody Home”, a composition from The Wall by Roger Waters. The timeline of the exhibition ends at Live 8, another period of rapprochement for the greater good.

DANIEL LEAL/AFP VIA GETTY IMAGES; TIM P. WHITBY/GETTY IMAGES

2024

↘ Saucerful Of Secrets play Rock In Roma at Auditorium Parco Della Musica, July 17, 2019

THE surviving members of Pink Floyd – all in their own ways trying to find peace with their illustrious past. Nick Mason's ticketed open days to his country estate are popular, as are those to gigs by Saucerful Of Secrets, his tribute band to Pink Floyd's early history.

Unexpectedly, the Pink Floyd name is reanimated with a new song in 2022: "Hey Hey Rise Up", which features Gilmour and Mason backing Andriy Khlyvnyuk on a Ukrainian song of defiance. Roger Waters is unimpressed, and a war of words is entered into on Twitter.

Roger Waters – now 80 and seen here in pink jacket, do you see, *pink* – is indulging his right to have the final word by touring and re-recording Pink Floyd music, with occasionally demented results.

David Gilmour has recently recorded a new album, which features songs born of domestic contentment, and is currently choosing a setlist for the subsequent tour. He is battling an "unwillingness", he says, to revisit songs by the 1970s Pink Floyd.

↗ Pink Floyd reconvene in 2022 for "Hey Hey Rise Up": (l–r) Nitin Sawhney, Gilmour, Mason and Guy Pratt

SARAH LEE; GIUSEPPE MAFFIA/NURPHOTO VIA GETTY IMAGES

↗ **Gilmour, live at Pompeii, July 7, 2016**

↘ **Take a bow: Waters launches *The Dark Side Of The Moon Redux* at the London Palladium, October 8, 2023**

FRANCESCO PRANDONI/REDFERNS; BAV MEDIA

“I think there was a certain inhibition because they weren’t very confident about playing, partly because they were experimenters. Their professionalism had to develop over the years and they used effects like psychedelic lighting or The Wall to slightly disguise their discomfort at playing. By the mid-’70s they were very good professionally, but in their images they were still often looking at the ground or at amps. As a result they had a reputation for being enigmatic. I think they were just self-conscious.”

AUBREY “PO” POWELL, HIPGNOSIS CO-FOUNDER AND FRIEND OF PINK FLOYD

UNCUT

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FROM THE MAKERS OF **UNCUT**

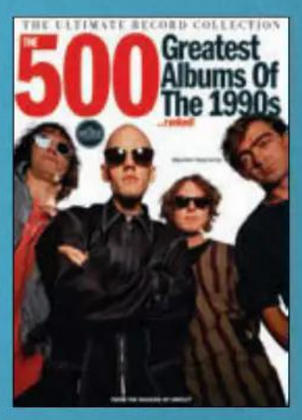
PINK FLOYD

Pink Floyd: A Life In Pictures **is a lavish 100-page tribute to rock's greatest conceptualists**

With Nick Mason's Saucerful Of Secrets on the road, a new David Gilmour album on the way, and a war of words still sparking between the guitarist and founder member Roger Waters, the battle for the band's legacy is still a live topic. Here, we tell Pink Floyd's story as the band often did themselves: in a succession of powerful images

But, by the way, which one's Pink?

MORE FROM **UNCUT**



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